

# SQUARE DANCING

SEPTEMBER, 1972

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Circle Up  
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Gnat



Weave  
the Ring



Sashay



Pass  
Thru



Peel  
Off



Do Sa Do



Promenade



ALLEMANDE

September  
Time To Set A Course  
For Square Dancing

(see page 7)

THE  
OFFICIAL  
MAGAZINE  
OF  
The  
*Sets in Order*  
AMERICAN  
SQUARE  
DANCE  
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## WINTER ASILOMAR

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FLIPPOS — Marshall and Neeca

STOTLERS — Willie and Vonnie

OSGOODS — Bob and Becky

### REGULAR SESSION

LANES — Frank and Barbara

FLIPPOS — Marshall and Neeca

STOTLERS — Willie and Vonnie

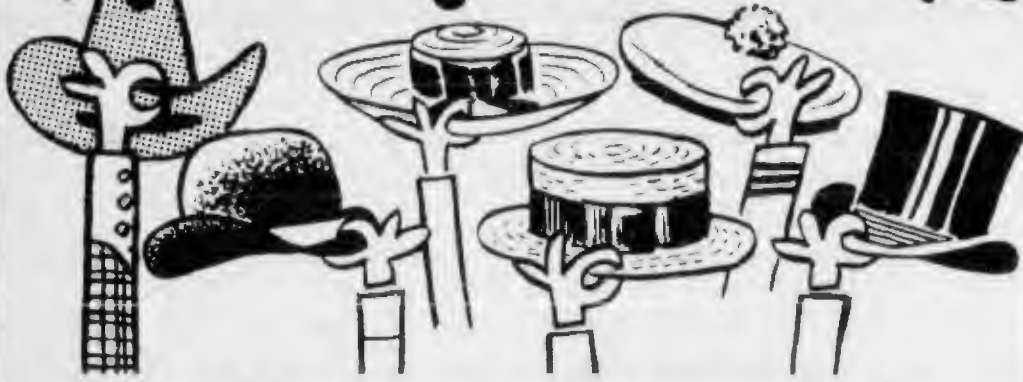
OSGOODS — Bob and Becky

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462 North Robertson Boulevard  
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# FROM the FLOOR



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

When I left Athens, Greece, where I was a member of the Athens Twirlers, I went to Thailand not dreaming I would see any square dancers over there. However, the Bangkok Klong Hoppers came to Utopoo, Thailand, and I was able to dance with these fine folks. Also, I was fortunate enough to get to go to Bangkok and dance. It sure was nice to be able to meet folks all over the world square dancing. Alamogordo has 3 clubs and we hope to become members of at least one here. Thanks for your cooperation and fine magazine.

Roy and Lou Sherman  
Holloman AFB, New Mexico

Dear Editor:

The SQUARE DANCING magazine is going better and better. I can't tell you how much I enjoy it. Keep up everything, for I

enjoy everything about it. I'm glad to see that so many square dancers got behind the movement to stop the commercial with beer and square dancing. I, myself, being a teacher and caller for 15 years, wrote to the Miller Company. I received a very nice letter from the Miller Company and also a copy of the letter  
(Please turn to page 59)



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## SQUARE DANCING

OFFICIAL PUBLICATION OF THE  
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



VOL. XXIV - NO. 9

Printed in U.S.A.

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**Membership \$5.00 per year includes  
12 issues of the Official Magazine.**

PLEASE NOTE: Allow at least six weeks' notice on changes of address and be sure to give the old address as well as the new one.

Published monthly for and by Square Dancers and for the general enjoyment of all.

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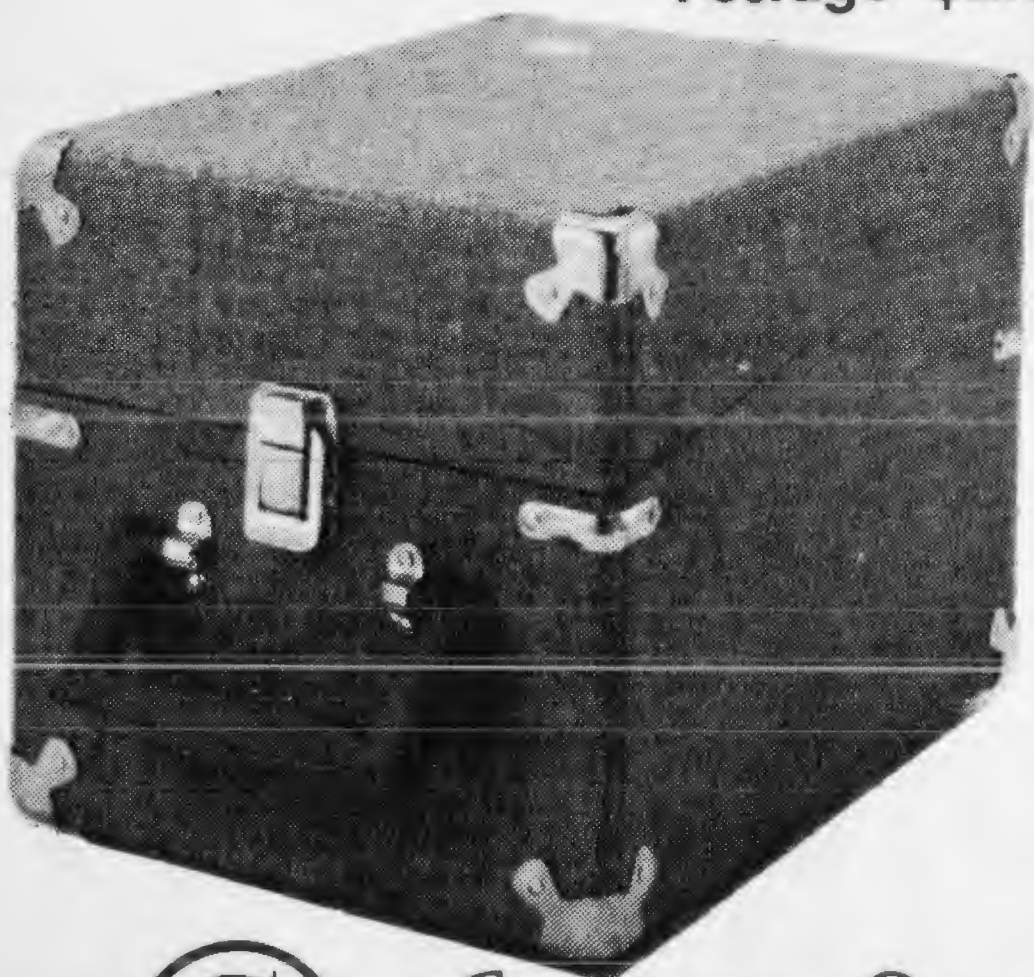
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# RED HOT

# Line

A PERSONAL "FLASH" FROM THE EDITOR: An editor strives for objectivity and usually avoids writing about anything of a personal nature. However, I would be remiss if I did not speak of



my deep gratitude for an honor which came my way recently. The callers who make up the Hall of Fame extended membership in their exclusive Hall to this editor. It is difficult to find words to express what I feel for this recognition by one's peers. With the assistance of Gene Anthony, Hall of Fame artist, and Stan Burdick, editor of American Square Dance, the results are shown here.

- - -

In recognition and grateful appreciation for over thirty years of dedicated service to American Square Dancing.....

The members of The Square Dance Hall of Fame together with the members of CALLERLAB '72, Resolve: That on February 7, 1972, BOB OSGOOD shall be inducted as a Member of The Square Dance Hall of Fame of The American Square Dance Society.

Don Armstrong  
Al Brundage  
Marshall Flippo  
Lee Helsel

Bruce Johnson  
Earl Johnston  
Arnie Kronenberger  
Frank Lane  
Johnny LeClair

Joe Lewis  
Bob Page  
Dave Taylor  
Bob Van Antwerp

## THE SQUARE DANCE WEEK PROJECT

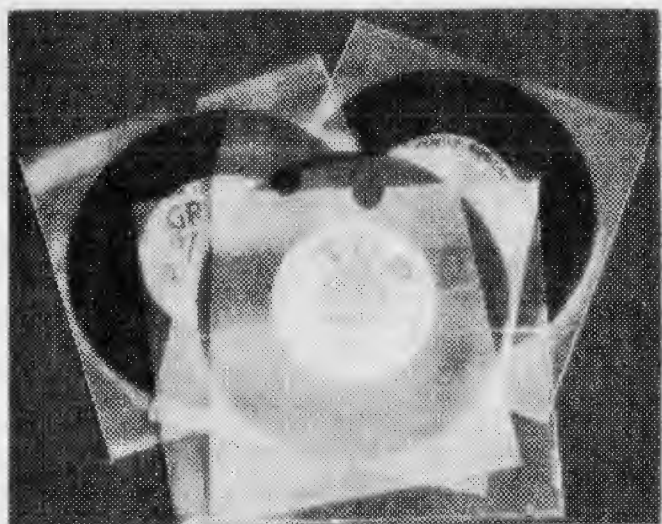
*For many years various states, provinces and communities have had official recognition for different Square Dance Week dates. These observances have usually tied in closely with special festivals, conventions and roundups and have occurred at different times of the year, in some areas in February, in others in the late Spring and quite frequently in many locales, in September. Numerous articles have appeared in SQUARE DANCING during the past three years with suggestions and ideas which might be incorporated into your area's Square Dance Week promotion.*

*New ideas are continually coming up, and following each Square Dance Week observance this publication has documented some*

*of the unique and more successful programs, which in turn can be adopted by other areas. The key to Square Dance Week or any program of this type is "imagination." Because no two areas are exactly alike, it is quite possible that fashioning a promotional program in your area may result in an entirely different observance than in another area. The purpose, however, remains the same. That is, to create a concerted program of attention-getting for this continually growing participation activity.*

*We encourage you to adapt ideas from outside the world of square dancing to make your program successful. Also refer back to past issues of this magazine for program ideas, suggestions and hints that may work out well in your area. For more ideas see page 7.*



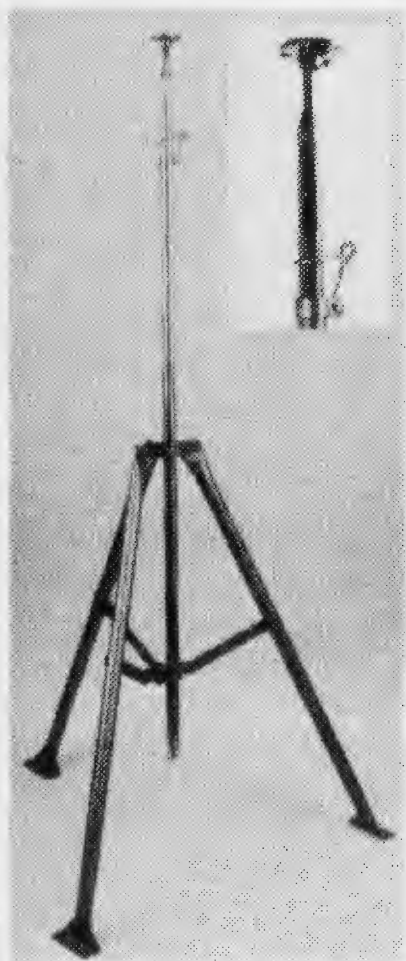


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Smith

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- TOP 25265** "SQUARESU"  
"BUCKEYE" instrumental hoedowns

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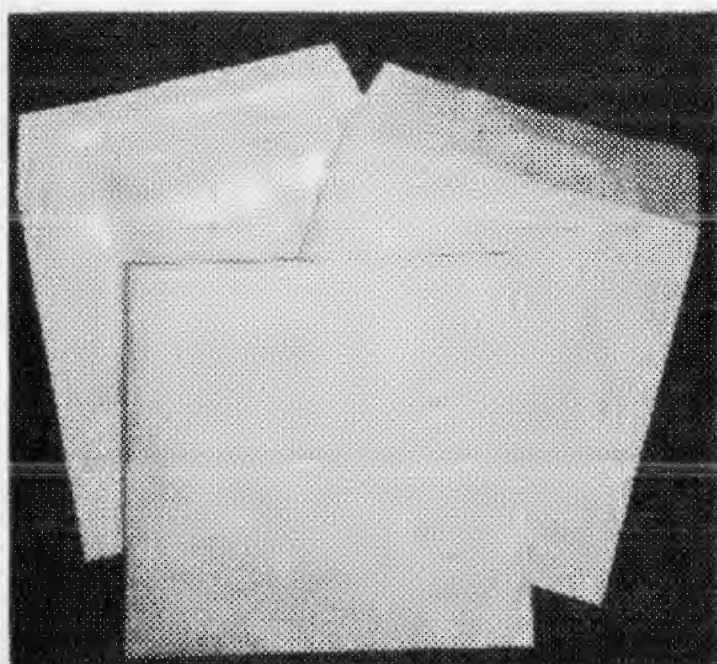
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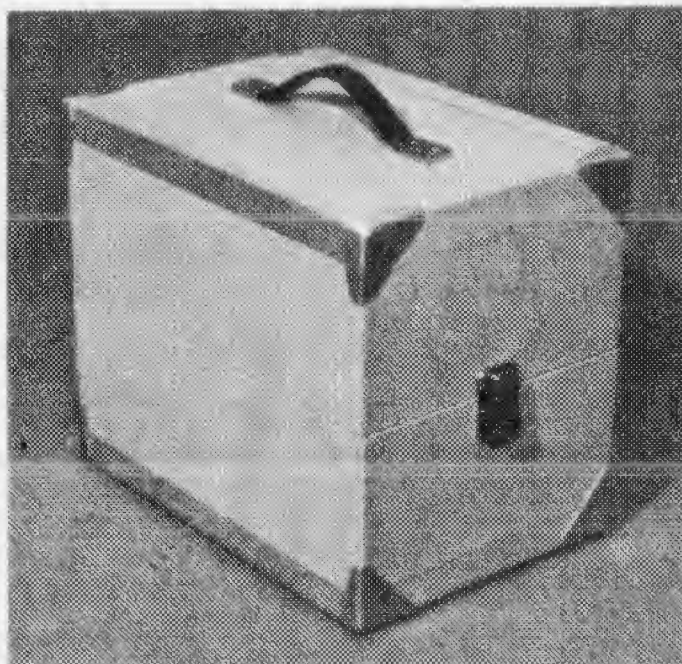
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# The Great 1972

## SQUARE DANCING

# RECRUITING CAPER

TODAY, AFTER MORE THAN two and a half decades of contemporary square dancing, a pattern has emerged recognizing a rather unique calendar. The square dance year, in areas North of the equator at any rate, starts in late September and the entire month of September has rather generally become known as "recruiting month" for the activity.

In the early 1950's when square dancing

### Your Personal RECOMMENDATION List For a Future Square Dance Class Experience

Since you started this series of lessons you have undoubtedly told many of your friends of the fun you are having here while learning to square dance. Possibly some of your friends, discovering your interest too late to become members of this class, would like to be informed concerning some class in the future. If you will please print their names, addresses, and phone numbers on this card, we'll see to it that a personalized invitation to attend the first night of the next beginner class (or one-night-stand) is sent to them along with your name. The greatest favor you can pay a friend is to let him know when you have "discovered" something very special.

1. Name \_\_\_\_\_  
Address \_\_\_\_\_  
Zip \_\_\_\_\_ Phone \_\_\_\_\_
2. Name \_\_\_\_\_  
Address \_\_\_\_\_  
Zip \_\_\_\_\_ Phone \_\_\_\_\_
3. Name \_\_\_\_\_  
Address \_\_\_\_\_  
Zip \_\_\_\_\_ Phone \_\_\_\_\_
4. Name \_\_\_\_\_  
Address \_\_\_\_\_  
Zip \_\_\_\_\_ Phone \_\_\_\_\_

You may find that a card of this type, worded to fit you and your group, may bring in many new recruits for future learner classes.

reached *fad* proportions, a caller had only to make a few announcements regarding a new learner's class that was about to begin, and the line-up of potential dancers would frequently fill the available halls on the initial class night. It didn't matter if the capacity of the hall was 10, 15, 20 or even 25 squares, the "sold out" sign was a familiar evidence that square dancing had a great appeal for a large part of the population.

As time went on and greater numbers of dancers came into the activity, the recruiting drives became the responsibility more and more of the dancer, and word-of-mouth advertising became the activity's surest method of promoting. If you've been in square dancing a number of years, think back to your initial introduction. Chances are you were encouraged to your first one-night-stand or the first night of a beginner class through a friend, who was himself a "gung ho" square dance enthusiast.

Double-the-dancer programs, with every current dancer making it his responsibility to bring into the activity a new dancer, has become the pattern for almost all new dancer encouragement programs. So the fact remains that the best proven method of attracting new dancers is on a man-to-man basis. "Everyone bring one."

The most logical recruiters are often the newer dancers; folks who have just graduated from a beginning class themselves. Among their non-dancing friends are couples who might be encouraged to come into a class this fall. Anticipating this, some callers and sponsoring clubs tap their existing class members several time during the course, furnishing them with cards that can be used to list the names and addresses of possible future enthusiasts.



These lists, compiled during the period of the class, sometimes result in as many as 100 names. Then, using a personalized form of invitation bearing the name of the recommending former class member, the potential recruit is sent an invitation to attend either a one-night-stand or the first night of a beginner class. Those doing the inviting are asked to *bring* their friends and to attend the introductory dance with them, and perhaps serve to encourage their friends to sign up for the coming semester.

A Personal Invitation to THE SMITHS  
 to attend a very special evening of fun and  
 fellowship at the  
 (name and address of hall)  
 on the (day, date and month)  
 Because we have had so much fun with  
 square dancing over the past year, our caller  
 has designed a special evening of fun for our  
 friends. No fancy costumes required. We're  
 suggesting that ladies wear comfortable full  
 street-length dresses and low-heeled shoes  
 and the men slacks, leather-soled shoes and  
 long-sleeved shirts. The party is being de-  
 signed for folks like you who have not square  
 danced before. We do hope that you will call  
 us and let us know one way or another, but  
 we hope that the answer will be yes.  
 Your friends,  
SAM & BETTY BROWN  
 Our phone number) 392-0681

This type of invitation card is inexpensive to have printed, but it's personalized nature should bring in good results.

### The Square Dance Sweepstakes

Some teachers and sponsoring groups carry the recruiting program a bit further, offering prizes for (1) the dancer encouraging the greatest number to attend the sample party and (2) the person or couple with the greatest

The page on the right illustrates a hypothetical projection for a 10-week learner class based on Basics 1 through 50 — The Basic Program of American Square Dancing. In this example, Tuesdays have been selected for the series. The session starts the first Tuesday following SQUARE DANCE WEEK and is concluded the Tuesday following Thanksgiving.



For those planning a program to include Basics 51 through 75 — The Extended Basics Program of American Square Dancing, the series would simply continue without a break — the 11th lesson following on December 5th. With many square dance classes being held in school facilities, two weeks in December were omitted for Christmas holidays and one day in April is left blank for Easter school vacation. In this example, the final night of the 30-week course would be held May 8, 1973. Under normal circumstances this is safely in advance of the return of summer hot weather.

number of friends signing up for the course of lessons. A third incentive program takes on a "sweepstakes" appearance. For each name submitted as a potential for a future class, the dancer is given one *chance* in the club's "recruiting sweepstakes." For each of these "prospective" new dancers who signs up for the class another "chance" is given to the person doing the recruiting. As the class starts, a drawing is held for worthwhile prizes donated by the caller, the club and the members themselves. Naturally the person submitting the greatest number of names stands the best chance for winning the "loot".

### Classes In the Fall

In recent years, it has become obvious that square dancers throughout the world are following basically the same pattern. The great majority of new learner classes start with the return of cooler autumn weather and the largest share of recruiting takes place during the early weeks of September each year. Because of this, an international official Square Dance

## Special Public Service Radio Spot Records Distributed



- A series of three 1-minute spot announcements describing square dancing as the "ideal participation recreation" and with room for the local radio announcer to insert a contact phone number have been distributed to the presidents of all square dancer associations in the United States and Canada. These 7-inch transcriptions produced by the Sets in Order American Square Dance Society contain the three 1-minute spots on one side. On the flip side are four hoedown tracks in 1-minute and in 30-second segments for use with specially designed radio spot announcements.



## *Sample Projection of a 1972-73 Class Schedule*

September 26, **FIRST NIGHT** — (1) Circle Left and Right; (2) Walk (Shuffle); (3) Forward and Back; (4) Honors; (5) Do Sa Do; (6) Waist Swing; (7) Couple Promenade; (8) Single File Promenade; (9) Square Identification; (10) Split the Ring — One Couple; (11) Grand Right and Left/Weave the Ring; (12) Arm Turns; (13) Couple Separate; (14) Allemande Left.

October 3, **SECOND NIGHT** — (15) Bend the Line; (16) Courtesy Turn; (17) Two Ladies Chain; (18) Do Paso; (19) Right and Left Thru; (20) Ladies Grand Chain (Four Ladies Chain).

October 10, **THIRD NIGHT** — (21) Right Hand Star; (22) Back by the Left; (23) Star Promenade; (24) Hub Backs Out — Rim In; (25) Circle to a Line.

October 17, **FOURTH NIGHT** — (26) All Around Left Hand Lady; (27) See Saw Pretty Little Taw; (28) Promenade Flourishes — Twirls; (29) Pass Thru; (30) Separate — Go Around One — Two; (31) Grand Square.

October 24, **FIFTH NIGHT** — (32) Frontier Whirl (California Twirl); (33) Dive Thru; (34) Around One to a Line; (35) Ends Turn In.

October 31, **SIXTH NIGHT** — (36) Cross Trail; (37) Wheel Around; (38) Box the Gnat; (39) Single File Turn Back.

November 7, **SEVENTH NIGHT** — (40) (Allemande) Thar Star; (41) Shoot That Star; (42) (Rollaway) Half Sashay.

November 14, **EIGHTH NIGHT** — (43) Balance; (44) Alamo Style; (45) Square Thru; (46) Half Promenade.

November 21, **NINTH NIGHT** — (47) Star Thru; (48) Couple Backtrack; (49) Three-quarter Chain; (50) Turn Back from a Grand Right and Left.

November 28, **TENTH NIGHT** — Additional work on the 50 movements, making sure that all have been presented. Review of all.

## *End of the 50 Basics Program — Extended Basics Next*

December 5, **ELEVENTH NIGHT** — Review.

December 12, **TWELFTH NIGHT** — (51) Turn Thru; (52) Wrong Way Thar; (53) Slip the Clutch.

January 2, **THIRTEENTH NIGHT** — (54) Eight Chain Thru.

January 9, **FOURTEENTH NIGHT** — (55) Ocean Wave; (56) Swing Thru.

January 16, **FIFTEENTH NIGHT** — Float.

January 23, **SIXTEENTH NIGHT** — (57) Circulate.

January 30, **SEVENTEENTH NIGHT** — (58) Run; (59) Trade.

February 6, **EIGHTEENTH NIGHT** — (60) Spin the Top.

February 13, **NINETEENTH NIGHT** — (61) Trade By.

February 20, **TWENTIETH NIGHT** — (62) Wheel and Deal.

February 27, **TWENTY-FIRST NIGHT** — (63) Double Pass Thru; (64) Centers In; (65) Cast Off.

March 6, **TWENTY-SECOND NIGHT** — (66) Cloverleaf; (67) Slide Thru.

March 13, **TWENTY-THIRD NIGHT** — Float.

March 20, **TWENTY-FOURTH NIGHT** — (68) Fold.

March 27, **TWENTY-FIFTH NIGHT** — (69) Dixie Chain; (70) Substitute.

April 3, **TWENTY-SIXTH NIGHT** — Float.

April 10, **TWENTY-SEVENTH NIGHT** — (71) Dixie Style; (72) Spin Chain Thru.

April 24, **TWENTY-EIGHTH NIGHT** — (73) Peel Off; (74) Pass to the Center.

May 1, **TWENTY-NINTH NIGHT** — (75) Tag the Line.

May 8, **THIRTIETH NIGHT** — Graduation.



Week has been coordinated so that results of the promotion can filter right down to the local area square dance classes that will be starting the last weeks of this month.

Instead of each caller, each dancer, and each club conducting a wholly independent drive for new dancers, a coordinated Square Dance Week puts the national, regional and community spotlight on the square dance activity. This makes it possible through proclamations by the local city council, the mayor and the governor of the state or province for a major advertising campaign at a minimum cost to the activity.

Successful Square Dance Weeks over the past three years have focused the attention of the city fathers and the non-dancing citizens of an area on the many facets of the program and on the fun that is in store for those who participate. The following composite of a typical Square Dance Week, drawn from many areas over the past few years, starts with coverage in the local newspapers and on the radio. Area square dance clubs holding "open house" and inviting the town's people to attend and *watch* or participate, are listed. The program as a whole might go something like this.

**Monday**—Local television "kick off" with a club of local dancers performing the type of squares and rounds that might encourage the non-dancer.

**Tuesday**—One-night-stands in several churches and in different parts of the town are conducted. Those interested are invited to participate free of charge.

**Wednesday**—Square dance demonstrations at various locations throughout the city during the day and early evening. Most successful of these in the past have included square dance demonstrations in the forecourt of the city hall, in the lobby of the area airport and at other public gathering places.

**Thursday**—Round dancers might have their "open house" programs today.

**Friday**—Teenage and school square dance programs are very much in evidence with *square dance assemblies* in the junior high and high school and with non-dancing young people invited to attend "open house" programs put on by the local teen groups.

**Saturday**—Demonstrations at local shopping centers with *sign-up booths* for those interested in obtaining listings of new classes, etc.

**Sunday**—Final day of Square Dance Week. Large area festival or roundup with local callers participating and a program made up to encourage the non-dancing spectators to join a class starting the following week. These are a "natural" for the press and local T.V. coverage.

#### **A Follow-up to S.D. Week**

The timing of Square Dance Week is selected so that learner classes, taking advantage of the cooler weather, may start while the enthusiasm is at its peak. Those areas introducing a 10-week basic course of American Square Dancing will find that classes starting the fourth week in September will be completed prior to the Christmas holidays. Those going on into the Extended Basic Program of American Square Dancing, with its 30-week program of classes, will discover that even while taking "time out" for the holidays, the program will be completed before the end of the "square dance year" next May.

On page 9 we have made a hypothetical projection of the complete class schedule as it is outlined in the Caller/Teacher Manuals for the Basic and Extended Basic Programs of American Square Dancing. These programs, including the suggested basics to be introduced each evening and allowing for a bit of *coasting* from time to time when nothing is scheduled, are presented to you as a logical class direction.

Any successful program designed to bring in new dancers must consider more than Phase I—the recruiting of new class members—and Phase II—the actual class instruction itself. It must concern itself also with Phase III—the successful retention of dancers once the class period has been completed. "A place for everyone to dance" is the obvious answer.

So, as you plan your recruiting and class programs for the coming year, be sure to think in depth of the club programs that are available in your area. Make certain that there is room not only for the person who can involve himself with square dancing four or five nights a week, but also for the individual whose business and family requires a good share of his time and who may, by stretching it, be able to square dance only twice a month.

If you have touched all three bases, then there is a good chance that this year's recruiting program and your course of class sessions will pay off in a good healthy crop of enthusiastic and *permanent* square dancers.





**W**E CONTINUE TO RECEIVE LETTERS and news items concerning the activities of the "young set" in square dancing from all over. Some of the news concerns happenings that have taken place, others indicate future activities. But whether past or future, they just go to prove that the youth, from pre-teens through college-age, are active and dedicated members of the square dance fraternity. To prove the point, here are some examples of what these young people have been and are doing to further square dancing.

Participation in area and national square dance affairs is important, and Charlie Baldwin, Editor of The New England Caller, informs us that teen-agers comprised one-seventh of the total attendance at the recent New England Convention . . . Although we do not have a report from the Far Western in Portland, Oregon, as yet, a complete program for Teens was scheduled. One of the most interesting was the Teen Rap Session, a discussion run by the teen-agers. All registrants were invited to bring along their questions and opinions on a variety of subjects. Avis Robertson, Teen Chairman for the Far Western, also requested clubs to compile a list of their top ten favorite round dances.

Each year fourth graders at the James E. Lanigan School in Fulton, New York, learn the basics of square dancing and present a program for the parents and the rest of the school. School Secretary and square dancer

Square dancers of tomorrow? Fourth grade pupils of Lanigan Elementary School in Fulton, New York, perform for parents and friends.



Mrs. Peter Hillick remarks, "As long as we can keep youngsters of this age interested in square dancing, we'll have adult dancers."

Brenda Robison tells us that the Swing 'N' Teens club was organized in 1969 under the sponsorship of the Swing 'N' Twirl club so that teen-agers from the ages of 14 to 21 could have their own club. Starting with a membership of 21, the number dropped to ten and at this point the group was unable to meet the expenses of a hall and caller. To solve the dilemma, it was decided to move the dance night to the same night as the sponsoring club. This has proved satisfactory because the teen-agers can get off into a square by themselves with only a few adults to fill in. Caller for the club is Kenneth Cary of Edna, Kansas.



Emcee at the Far Western in Portland, 16 year old Karen Sylvestri of Yakima, Washington, started calling at the age of five.

Photo by Bob Johnson

Last Fall for the first time a teen class was offered in Winder, Georgia, and 62 teen-agers were enrolled. What provided the spark was interest by the local Scout Troops. Members of the class hoped to have their own club upon their graduation from class . . . A newly formed teen club made its debut into the world of square dancing in April. Many parents and dancers were on hand at the YWCA in Iowa City to congratulate the members of the Swinging Teens.

### Fund Raising Ideas

On the subject of money raising, three groups from widely separated areas came up with some rather unusual methods. Hamilton Area children who accompanied their square dancing parents on "Westward Ho" to attend the annual British Columbia Square Dance Jamboree in Penticton, decided to help youngsters less fortunate than themselves. The teen-agers came up with the idea of finding ways of levying fines on parents and earning money

(Please turn to page 78)



# The Silver Spur Award presented to



Varene and Carl Anderson

## Carl Anderson *Redlands, California*

**T**HE SILVER SPUR AWARD, created by the Sets in Order American Square Dance Society to recognize outstanding contributions to the field of square dancing, was awarded to Carl Anderson at the 21st Annual National Square Dance Convention held in Des Moines, Iowa. The presentation made Friday, June 23, 1972, was the seventh Silver Spur since the award was created in 1956. Earlier recipients included Dr. Lloyd Shaw, Lawrence Loy, John Mooney, Harold and Thelma Deane, Howard Thornton, and Ed Gilmore.

The award was engraved "THE SILVER SPUR — Presented June 23, 1972, to Carl Anderson for Devotion to the Square Dance Activity."

The scroll that accompanied the plaque which was presented to Carl Anderson and Varene by Bob Osgood read:

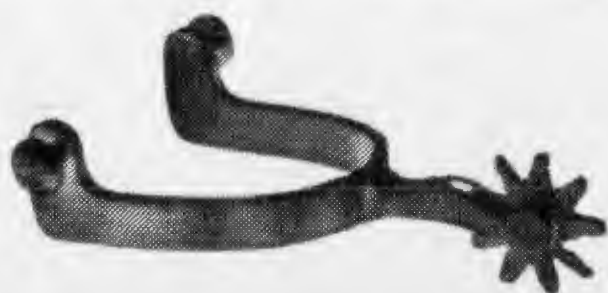
*"To YOU — In grateful recognition of more than two decades of service to American Square Dancing we proudly present this, the seventh Silver Spur. For your devotion to dancers, the clubs, and the callers; for your work in associations which has brought you into close touch with local, state, and national square dancing, you deserve our thanks.*

*"For your vision more than twenty-one years ago that has resulted in this great showcase of American Square Dancing — the National Convention — we salute you. As the originator of this event, as its first general chairman back in 1952, as a member of the National Executive Committee, and as a past chairman of that group, you have indeed 'won your spur.'*

*"It is only fitting that we pay tribute to you for the many unselfish hours that have gone into your inspired contribution to Square Dancing. By honoring you for your dedicated attitude, we also honor Varene for her inspiration, her patience, and her devotion.*

*"It is to folks like YOU, Carl, that we in square dancing owe so much. For your unselfishness and your devotion you deserve our appreciation.*

*The Sets in Order AMERICAN SQUARE DANCE SOCIETY  
speaking for  
Square Dancers, everywhere"*





# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

## Ontario

Toronto Wagon Wheels will hold their 10th annual square dance and smorgasbord dinner at the Beacon (Jordon Harbour) on October 28. All club level dancers are invited to come and dance to callers Ham Wolfram and Jim Fraser. John and Eileen Mountford will be in charge of rounds. For information write Lil Wolfram, 52 Degrassi St., Toronto 8.

A "first" for White Oak Squares of Oakville will take place on October 28 at their Halloween Happening. Ernie Dempster will be on hand to call for the group — their first dance with a visiting caller. The dance will be held at the T. A. Blakelock High School and White Oak Squares are hoping for a very successful event.

## New Mexico

Central New Mexico Callers Club takes pleasure in announcing a callers clinic scheduled for September 22, 23, and 24. The clinic will be conducted by Bruce Johnson of Santa Barbara, California. Several highlights planned include individual caller evaluation, open panel discussions, an open dance called by Bruce on the evening of the 23rd, and a Caller and Taw Dinner as a climax on the evening of the 24th. All state and area callers are invited to attend free of charge, and all events are scheduled for Albuquerque. Contact Bob Gregg, telephone 1-505-344-2528.

## Canal Zone

In April 1972 a new club, the Panama Cross Trailers, organized with three charter squares

and simultaneously opened a beginners class of the same size. The club dances Wednesday evenings in the air-conditioned Jewish Welfare Board, USO, in Balboa. Stateside dancers contemplating a visit to the area are encouraged to write Eileen Wilson, Secretary, at PO Box 705, Balboa, Canal Zone, or to telephone her at 52-5526 for information. Club caller is Sid Arnold; president for the coming year is Wally Peele and vice-president, George Rabidou. On June 24th the club performed at the annual Association of the United States Army Picnic at Summit Gardens and the members hope this appearance will attract interest in a future beginners class.

## Washington

A couple well-known throughout Washington and British Columbia celebrated their 60th Wedding Anniversary this past summer. To honor Ernest and Emilie Wildermuth, a big free square dance was held in the Stevens School Gym in Omak. The affair was hosted



Ernie and Emilie Wildermuth

by the couple's children and all their friends were invited to honor them and dance to the



# ROUND THE WORLD of SQUARE DANCING

calling of Brian Murdock. The Wildermuths have been ardent square dancers since 1947 and are charter members of Omak's Circle Square Dance Club. In 1966 they joined The American Square Dance Workshop's tour of Europe. One of their biggest thrills was to dance before the Queen of England with a group of square dancers in Penticton a year ago. Here's to an active couple who are up to anything — we wish them more years of fun and good health!

## Illinois

Among the activities planned by the Peoria Area Square and Round Dance Association was the hosting of a steamboat race between the Delta Queen of Cincinnati (Ohio) and the Julia Belle Swain of Peoria. Members of the 18 member clubs, in cooperation with the Peoria Callers Co-op, danced for 2 hours on 2 days as part of the entertainment program. During Square Dance Week, dances are being held in the parking lots of 3 large shopping centers. These dances will be held each evening Monday through Thursday and on the weekend individual clubs will hold festivities in their respective locations. The program worked so well last year that it was decided to use the same format. Dancing in the area is growing by leaps and bounds.

—Bob DeCroix

## Pennsylvania

Susquehanna Valley Square Dancers Association is holding its first dance on Sunday, September 17. The affair will take place at

Hummelston Fire Hall, located off Route 322 between Harrisburg and Hershey. Callers will be Jim Adams and Charlie Benner and rounds will be cued. Space is limited to 50 squares so get your reservations in by contacting Robert Miller, Manifold Manor, R.D. #2, Red Lion, Pa. 17356.

## Indiana

Country Cousins, who dance at Melody Acres in Markle, have scheduled several special events for the Fall and Winter season. September 14th Jack May will call for their Fall Fling and on October 12th Harold Bausch will be on hand for the Harvest Moon Dance. Melody Acres has a lovely antique recreation hall and camping and swimming areas for the dancers. Hosts are Marceil and Chalmer Steed who are round dance coordinators.

"Singin' Sam" Mitchell will be at Melody Acres to call every Thursday night for the Swing-a-Round club through October. Sam has called for this club for eight years.

Several hundred squares are expected to celebrate the end of Square Dance Week in Indiana with a Grand Finale Dance on Saturday, September 23. The dance will be held in the new Convention Exposition Center in downtown Indianapolis. Bob Wickers will headline the staff of Indiana callers and teachers supporting this event, which is underwritten and sponsored by the Indiana Dancers Association.

## Alaska

Ken and Dee Bower were featured at the 6th Alaska State Festival held in Valdez on June 2, 3, and 4. The Alaska dancers are

Believed to be the largest class to graduate at an overseas base, this group immediately became members of Pampanga Promenaders in an impressive ceremony at Clark AB, Philippines.







Under bright blue skies, Teceira Twirlers square up in a bull fighting arena on the island of Teceira, Azores, Portugal.

proud of the Valdez Sour-Docees, mainly because 6 couples organized, planned, and hosted a highly successful three-day festival. This should give encouragement to other small clubs who hesitate in sponsoring big events — it can be done. Sincere congratulations to President Frank Minisch and the loyal club members.

—Jimmy Carney

#### British Columbia

To kick off Square Dance Week, September 23, twenty squares of dancers from Vancouver Island Western Square Dance Association will travel to Port Angeles, Washington, for a fun-filled weekend of square dancing. Contact for the area is Ted Sparshatt, 244 Fenton Drive, Victoria.

#### Kansas

Central Kansas Square Dancers are planning a number of events for September. Heading the list is a Night Owl Dance on September 3 at the IOOF Hall in Salina, hosted by the Salina Twirlers. On September 8, the Cheyenne Twisters will present Jerry Haag at the Eisenhower School in Great Bend. The Annual Fall Festival, hosted by the Abilene Pioneers will be held on September 23 at the Abilene City Auditorium. And on September 30, C. G. Squares will hold a dance at the School Cafeteria in Council Grove. Frank Lesperance will be the caller.

Sponsored by the Area Federation Committee, South Central Kansas Area dancers and callers will present their Fall Festival in Wichita on October 20 and 21. The site chosen for the dance is the Century II Auditorium, one

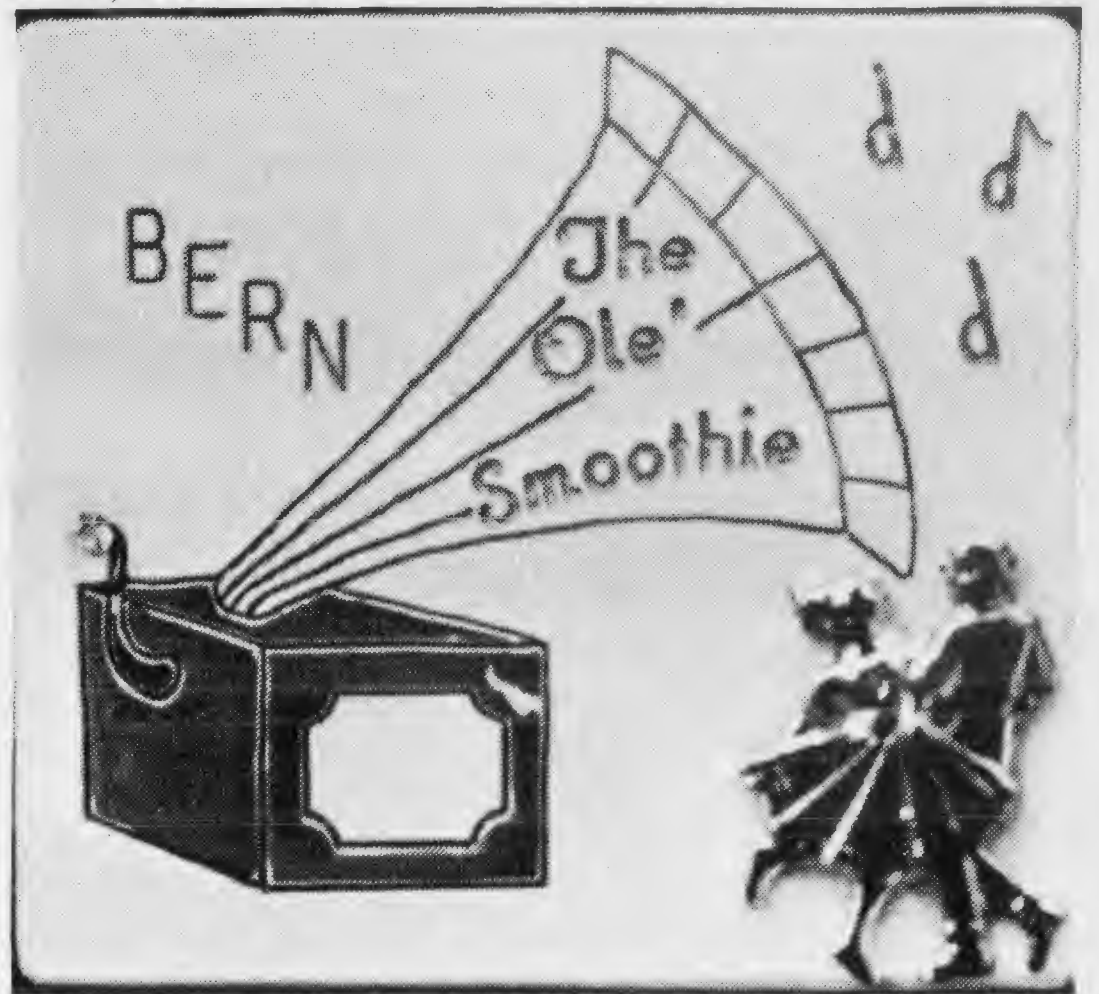
of the finest and largest facilities in the Midwest. Dick Enderle will call for square dancing, with Carl and Clare Bruning in charge of rounds. For further information contact Jerry Thole, 223 S. St. Paul, Wichita 67213.

#### Oklahoma

Single Square Dancers U.S.A. will hold the 2nd Dance-A-Rama in Oklahoma City September 1, 2 and 3. It is the purpose of this affair to give singles an opportunity to attend a nationwide gathering especially suitable to singles' dancing and social needs. So all you singles dancers, make plans to attend this event.

#### Missouri

Originality is just one of the many talents of Eugene and Irene Dunne, who have been members of First Capitol Squares of St. Charles for three years. It is obvious in the design of this badge which was made for club caller, Bern Aubuchon of St. Louis, known as the "Ole Smoothie" around St. Louis and surrounding areas. At a recent dance given by First Capitol Squares, Gene and Irene presented the badge for the first time by having members and guests wear the badge to the dance, unbeknown to Bern. After so many dancers were noticed wearing the badge, Bern finally realized what and who the badge was for. He was quite overcome by the honor. The badge was made by Bill Stephenson, a caller from St. Ann, Missouri.



#### Virginia

Amid the historic shadows of Yorktown, Williamsburg and Jamestown, the 5th Annual "Spirit of '76" Square and Round Dance Festival will be held at Yorktown Intermediate



School on October 20 and 21. The affair, sponsored by the Square Edges of Yorktown, will be held in a hall decorated with authentic Revolutionary War flags, copies of historic documents, a period cannon, and paintings and murals depicting scenes of the Battle of Yorktown, and is coordinated with the traditional observance of the defeat of the British by George Washington. Jack Livingston and Sam Mitchell will be in charge of the square dancing with Irv and Betty Easterday handling the rounds. For information write "Spirit of '76", Meadowfield Road, Yorktown 23490.

—Sam Reams

The Fall square dance season for the Peninsula Area will be opened with the Annual PSARDA Kick Off Dance September 15 at Stoneybrook, home of the Newport News Elks Club. The dance is sponsored by the 14 member clubs of the Peninsula Square and Round Dance Association. It will feature Dave Taylor at the mike, with Sam and Marge Houser leading the rounds.

#### **Texas**

San Angelo's 7th Annual Festival will be held October 6 and 7 at the Coliseum. Bruce Welsh and Rex Coats with John and Wanda Winter will be in charge of the program, assisted by local callers. For advance registration write to Buddy and Ruby Carr, 1342 State Street, San Angelo 76901. Bob and Dick Parrish and the Winters are lined up for next year's affair.

Over 7,000 dancers attended the 10th State Festival held in June at Fort Worth. Next year's event will take place in El Paso on June 2, 1973. The Texas State Federation now has two full squares of Past Presidents, all active and still working for the Federation.

—Bob Parker

#### **North Carolina**

The 3rd Autumn Leaves Festival, sponsored by the Blue Ridge Odd Steppers of Mount Airy, will be held at the Reeves YMCA Community Center on October 14. Don Belvin will be the featured caller with rounds by Fred and Margaret Keller and Art and Pat Viles. For further information write: Blue Ridge Odd Steppers, P.O. Box 1264, Mount Airy 27030.

—C. Edward Jones

#### **Vermont**

Capital Couples of Montpelier will host their 9th Annual Fall Foliage Festival on October 6 and 7. The dance will be held at the National Life Insurance Ballroom in Montpelier.

—Jean Latham

#### **Arizona**

Last year's affair was such a success that the Blue Water Swingers of Lake Havasu City have decided to repeat it. The 2nd Annual Fall Festival will be held on October 13 and 14 under the famous London Bridge. Johnny LeClair and Dale Casseday will call the tips. In charge of rounds will be Harvey and Maxine Webb. For pre-registration contact M. Lawton, Box 2251, Lake Havasu City 86403.

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## **Attention Callers! Future Issues to Feature Top Authors**

The Callers Textbook, now in its eighteenth chapter, will continue with sections on a variety of subjects written by well-known callers. In the months to come topics to be covered will include, among others, the following:

*The Business Side of Calling by Al Brundage*

*Building a Well-Balanced Repertoire by Marshall Flippo*

*Judgment by Johnny LeClair*

*Putting Your Best Foot Forward by Bob Van Antwerp*

*Standardization by Frank Lane*

Of course, there will be many more. All this in addition to the regular monthly features—the Workshop for Callers and Teachers, Feature Callers and Caller of the Month, articles on the various levels of dancing, etc. We'll continue to bring all the other "goodies" of interest to everyone, too. We hope you enjoy every page of Square Dancing and continue to be a part of the SIOASDS family.



# 'CHALLENGE'

## *a case of semantics*

More on a thought-provoking phase  
of contemporary Square Dancing

*Since the discussion on the subject of "challenge" dancing appeared in the June, 1972 issue of SQUARE DANCING, we've had responses from a number of dancers who have quite candidly expressed their opinions — some pro, some con. Interestingly enough, the majority of the letters came from the Eastern one-third of the country.*

Here is a suggestion and a thought or two from Edson Snow, Rochester, New York. "I also enjoyed the article on 'challenge' dancing. The callers did a real good job of getting across the idea. One suggestion I have is that you refer to this area of dancing as *advanced dancing*, which covers from just beyond club level 1-100 basics to just short of possible participation in the National Challenge Convention. There are not many areas that can support a club at that level which requires one to dance eight days a week, mostly tape sessions in basements. It also begets such deadly seriousness that some of the dancers lose sight of the fact that dancing is for fun and are not very friendly."

Writing from South Hempstead, New York, Jim and Louise West have this to say: "To us hot hash means beats of music anywhere between 132 and 140 per minute, with each call having the required timing. The good hot hash callers always have good timing, good flowing choreography, exact positions, and phrase their words to the music. These hot hash dances always represented 'challenge' dancing to us. The challenge existed between the caller and the square dancers. The caller tried to find new and unusual positions with basics in existence to fool the dancers; the square dancers had to listen intently for the changing sequences; enjoyed following the caller and joked with him when the square would fall apart. Often the caller would have no prepared program or

would depart from it as the enthusiasm of the dancers exhorted him to greater efforts. Sometimes two or three callers would call a dance and would toss the mike back and forth, trying to catch each other and the dancers. That was great fun for everyone.

"These three callers seem not to understand, or to appreciate, a good hot hash dance as compared to a hash tip called at a club level dance. The hash tip at club level dances, while enjoyable, reminds us of being at the bottom of the enjoyment level rather than at the top as in a hot hash dance. Certainly we have seen many of the 'challenge' dancers have problems at a good, directionally called, hot hash dance.

"Until two years ago we were very much a part of the 'challenge' dancing picture as these three callers see it. This type of dancing gradually became more and more distasteful to us because it required more and more memory work and the learning of as many as five new combination calls of older combination calls every week. There were other bad aspects which will be brought out later.

"As we see it, the challenge in 'challenge' dancing is to the memory of the square dancer. The caller has the material written out and reads it more or less in time to the music. Another challenge comes when the caller skips a line in reading. Where is the challenge to the caller? If 'challenge' dancing is not *memory* dancing, why does the latest supplement of The Square Dancing Encyclopedia by Bill Burleson show 1403 movements? It is true that some calls exist in families. But if the caller says 'Killbuck Cross', 'Lock It', 'Cube the Butter', etc., what does one do if he does not remember the call? 'Challenge' callers often give no hint but wait an approximately correct number of beats of music before reading the next name. *(Please turn the page)*



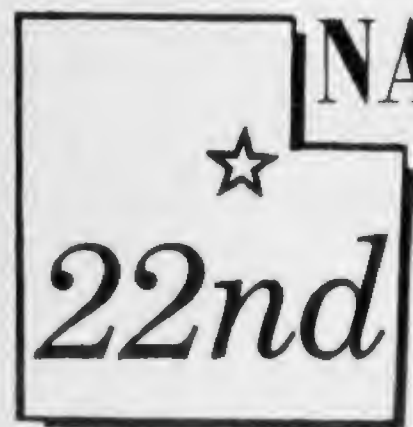
"One does hear the term 'fudge' at a club level dance. For the term 'fudge', the 'challenge' square dancers and callers have substituted the word 'adjust'. They say that the dancer must adjust when the move does not quite come out in the proper position for the next call. We have never been able to ascertain the difference between 'fudge' and 'adjust' in square dancing. We do not agree that 'challenge' dancing is always smooth flowing dancing. These callers have used kooky positions which do not flow smoothly to the next call in order, we believe, to create the challenge. They have used gimmicks, oddball calls, etc. — anything to get an effect of challenge.

"We do not agree that each caller should do his own thing. The calls should be standardized so that the challenge would be in the choreography, not in new combinations of old combination calls. There are other aspects which exist at this type of square dance not

discussed in the article. The squares are established at the start of the night by some dancers with program cards. At some weekends, etc., the squares are arranged weeks in advance via mail, telephone, etc. The newer couples are often left standing with the square dancers of poor memory for the entire evening.

"Last, there may have been 35 squares at this special convention in 1971, but our informants have told us that there was difficulty in getting 20 squares at the same special convention in 1972. We can but ask why the substantial drop in attendance in one year if this type of square dancing is so wonderful and so much fun."

*This appears to be a subject on which many have strong feeling, both for and against. As interest continues and as space allows we'll try to bring you more comments on "challenge dancing."*



# NATIONAL SQUARE DANCE CONVENTION®

SALT LAKE CITY, UTAH

JUNE 28, 29, 30, 1973



THERE'S ROOM TO DANCE in Salt Lake City! And already preparations are well under way for the 1973 bash — the 22nd National Square Dance Convention scheduled for June 28, 29 and 30. The steering committee is pretty proud of the hall chosen for the affair in Utah.

To check out the facility, the committee brought in Bob Fisk, of Chino, California, for a warm-up dance in the Salt Palace. They decided to use the middle-sized of three rooms that will be used for dancing at the 22nd National. Over 200 squares turned out to dance and they still didn't have to turn on the lights in the South half of the room. It's called the Exhibition Hall, where automobile shows and the like are held.

Across the hall corridor is the Assembly Hall, which will seat 1,200 for a banquet. Well, a banquet table is about the size of a square, so that adds up to room for 105 squares. In the same vicinity are some of the touches that make the Salt Palace a pleasant place to seek entertainment — fountains, escalators, spacious corridors and modern fixtures.

The building is less than five years old.

And on the South end is the granddaddy of them all, the Arena, where professional hockey and basketball games are played. This huge room is also used for ice shows and conventions, and the sound system is so good it is used for entertainers such as Glen Campbell and Elvis Presley when they come to town.

How many squares will it handle? Nobody can even guess. We'll find out next June. Meantime, it's not too early to start planning for next year. Registration and hotel information may be had by writing to Advance Registration Director, P. O. Box 09073, Mill Creek Station, Salt Lake City, Utah 84109.



It's a "trial run" for the folks at Salt Lake City. Scene: The Salt Palace.



# Guide to Smoother Dancing

DANCER  
MODULE

A DANCER ONCE WROTE US "We don't particularly want to make mistakes in dancing. However, when we reach the place where we make a mistake and it bothers us to the point where we worry about it, then it's time for us to think seriously about the pleasure we derive in the activity."

To be sure, to err is human. None of us likes to feel that we are breaking up a square by being the only ones going the wrong direction in a Spin Chain Thru, but sometimes we put an undue emphasis on getting *everything* perfect.

It's unfortunate, but there are occasions when, in our attempt to roll smoothly through a pattern in order to avoid what may be impatient stares from the other seven in the square, we tend to concentrate too strongly on not making a goof. This, in itself, detracts our attention from doing whatever we are involved in correctly. If there were to be rules for a person to follow to avoid making unnecessary mistakes (and we say *unnecessary* for sometimes we blame ourselves when the error actually is in the judgment or delivery of the caller), then, perhaps these points might prove to be pertinent.

**Tune in.** Regardless of what may have happened earlier in the day or what may be bothering you just prior to the start of the music and the calling, you've discovered that *thinking about something else* is disastrous. This is one of the plus factors; one of the many reasons why people take up square dancing. They can't carry their worries with them. They must devote 100% of their concentration and thinking action toward the square in which they are involved. Forget everything else. "Tune in." Become a smooth, considerate one-eighth of the square you're in.

**Not sure of a movement?** It's very difficult to go through "Wipe the Blackboard" or "Swiggle the Deck" or even "Swing Thru" or "Square Thru" if you have never been taught how to do the movement. Once you have learned and can do the basic from any possible setup or formation, then it becomes a part of you and you find that you can do it "in your sleep" under almost any condition. However, no matter how simple the movement may be, if someone springs it on you and catches you

unaware, you should be expected to goof. As one caller once expressed it "Anyone can *throw* a floor of dancers simply by calling something that has never been taught. Of course, it's dirty pool." If you're not sure of a movement, find out how it's done. There should be nothing embarrassing about flubbing a pattern that is an *absolute stranger*.

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## EDITOR'S NOTE

*It's obvious that on this page we've listed only a few reasons "why people goof." Assuming that you accept our premise that a goof is not bad just as long as the person doing the goofing learns to recover quickly and avoids the same error a second time, what points would YOU add to our list? We'd like to know.*

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**Over-exposure.** There must be an equivalent in square dancing to "battle fatigue." Maybe it comes from dancing too long at a stretch or dancing too many nights in a row, but whatever it is the result shows up as a "tuning out" on even the familiar calls. Have you ever reached the place when you've just about had it up to here and every call begins to sound like every other call? This could be the result of over-exposure. The remedy is to slow down; sit out a couple of tips; rest a couple of nights; get your second wind.

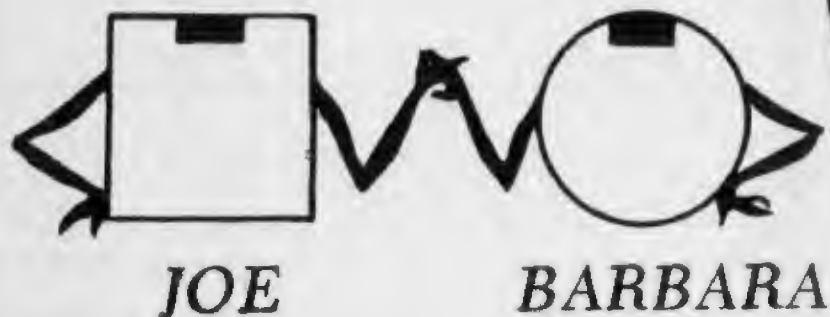
You may ask "What happens if I miss a night or even sit out a single square? I'm liable to miss more new calls." That's a problem, to be sure, but remember one thing, you are not alone. All of us reach the point where we get exhausted by doing one thing to the exclusion of all else. We're liable to become one-sided, narrow-minded individuals. Nobody wants to become a robot when it comes to his favorite hobby.

There must be any number of other reasons why people make mistakes. Most frequently it boils down to a self-conscious desire to do everything *perfectly*. Sometimes this in itself becomes the distraction. The ideal situation is to begin to reassess our attitudes. Square dancing must be a friendly, warm and wholesome part of our lives if it is to remain there. There are enough pressures in the world and square dancing, of all things, must be *pressure-free*.

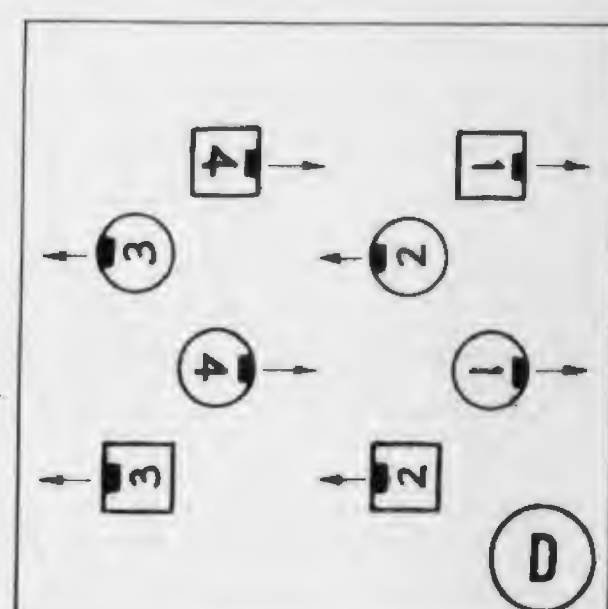
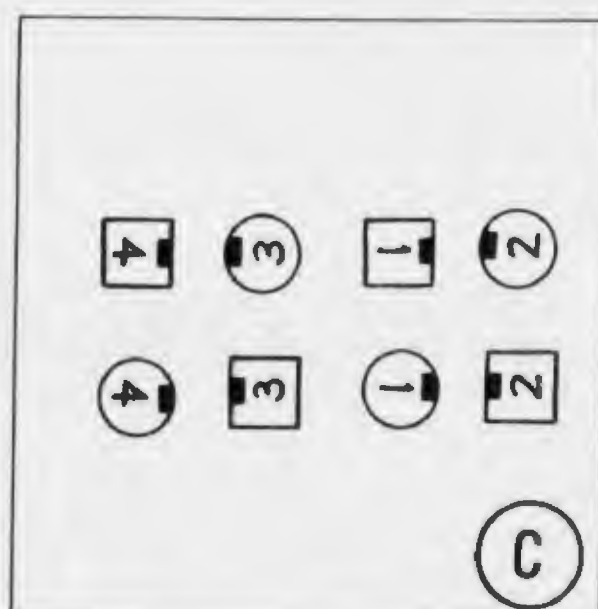
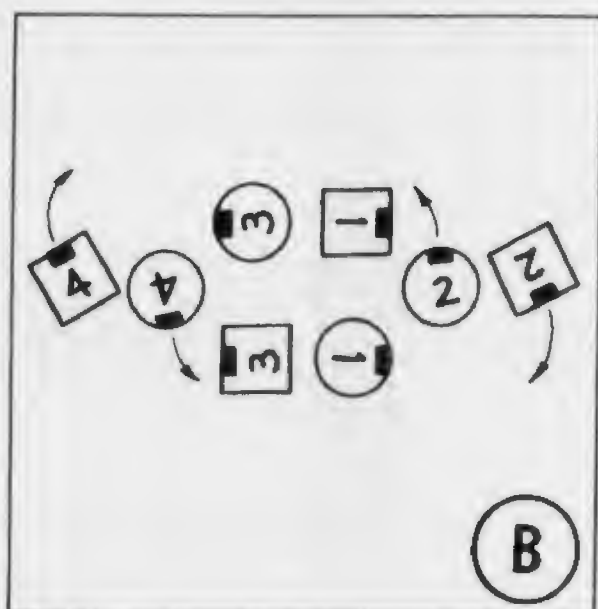
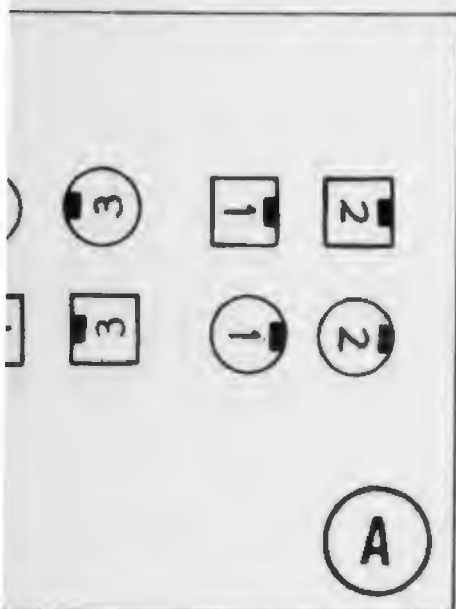


# TAKE A GOOD LOOK

a feature for dancers



This month Joe and Barbara express their feelings on Reverse the Pass.



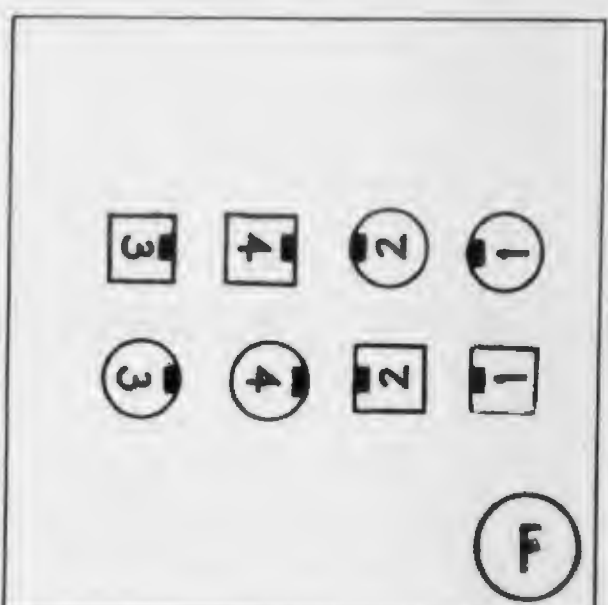
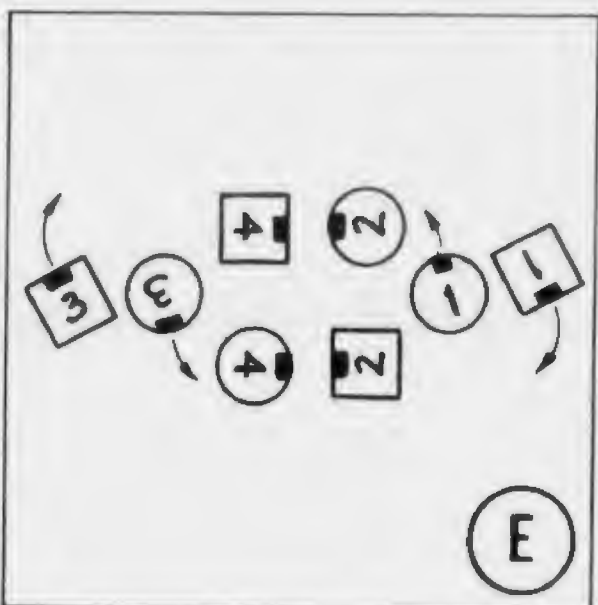
JOE: There's one tricky thing about our caller that we particularly enjoy. Sometimes when he feels we've had too many "new terms" to add to our vocabulary he will sneak in an interesting combination without even using its title. Later on, perhaps, he may tell us the name but often it doesn't matter.

BARBARA: Joe and I were talking about this the other night. There was quite an interesting and easy pattern that in a way reminded us of the reversing pattern we've remembered seeing used by marching bands out on the football field.

JOE: The first time we did the movement we were in *completed* Double Pass Thru position (A). Our caller said something like "Those on the outside, partner trade" (B). That meant that couples were facing for a minute (C). Then he went on "Everybody Pass Thru (D). Those on the outside Partner Trade" (E).

BARBARA: This ended us in *starting* Double Pass Thru position (F) and we had accomplished a fairly smooth switch of direction.

JOE: We've noted that this type of dance can very easily become a stop-and-go series if we're not careful. At (B) for example, it's very easy for the couples in the center to be



stalled while the outside couples are doing a Partner Trade. The combination that brought the dancers into position (A) could have been a double Pass Thru and if the calls are given sufficiently in advance the Partner Trade made by those on the outside could be completed before the follow-up couple reached its position. The same might be said at (E).

BARBARA: To be a smooth dancer one learns to adjust by slowing down and then moving ahead without stopping and starting all of the time. Incidentally we enjoyed this movement, which we later learned was called Reverse the Pass. Although from our standpoint it wasn't necessary to learn a new term simply to accomplish the traffic pattern.



## The Dancers

# Walkthru

### The FINE ART of SQUARE DANCE PROMOTION

**T**HE LANSING AREA FEDERATION of Square and Round Dance Clubs, with 41 member clubs, takes square dancing a giant step forward by being a member of the Greater Lansing Area Dance Council, a group which encompasses all types of dancing. This Council, in turn, is a member of the Metropolitan Lansing Fine Arts Council which embraces all forms of art.

Last February was proclaimed "a month with the arts in Lansing" with the area's aim to "bring the arts to where the people are." To this end square and round dancing did its part by presenting square dancing in public malls, at service clubs, churches and schools.

One interesting part of the Federation's activity was participation at the Lansing Civic Center on a day set aside as "A Day With the Arts". The public was invited free of charge to this Festival. The Federation manned a booth which was staffed by four couples attired in attractive square dance clothing, who spanned the years from teens to senior citizens. They answered questions and distributed literature including flyers, newsletters and "Are You A Viewer or a Doer" (available from The American Square Dance Society). In addition they repeatedly ran a slide show, which lasted thirteen minutes.

The planning for this slide show took more than two months. First a request was put out to local clubs to borrow colored slides of square dancing. Several hundred slides came in as a response. These were culled down to 36 slides depicting square dancing at beginners' lessons, graduation, club dancing, festivals, the National Convention, camp-outs, as well as square dancers participating in skits, in different square dance attire and those that

emphasized smiles and general sociability. The slides showed round dancing as well as square dancing.

The final selection of slides were mounted in special frames, each of which had a 35-second sound track on the margin, used in a 3M Sound-Slide Projector. Narration was added by a caller of the area. The final sound track included a portion of the singing call, "Don't Let the Good Life Pass You By," which the committee felt was an appropriate piece of advice to the newcomers.

A great deal of thought and effort went into planning this promotion. A great deal of interest was generated by it. The Federation is already talking about ways to improve its presentation next year.

How about your area?

### SOLUTION REQUESTED

Gene Trimmer of Blytheville, Arkansas, is looking for a standard postcard form which might be sent by one club to other clubs to announce regular or special dances and which would keep everyone up-to-date about dances in their own area. He suggests that such a card include the name of the club, the caller, the date and the time.

Associations, here's a call for you. You are in the best position to know which clubs in your own area are open to visitors and which are not. You have a central clearing house for addresses of clubs and callers. The two need to be married to provide such a service.

Clubs, should such a service be furnished, you will need to follow through by posting such notices regularly on your club bulletin board and/or reading the reminders aloud to members at each dance.

Such an idea might be most useful in areas which are not over-populated with club dances. It might be difficult to keep up with available dances in metropolitan cities.



## The WALKTHRU

A Square Dance

### POSTER CONTEST



*Grand Square*, official publication of the Northern New Jersey Square Dancers Association, sponsored a poster contest for National Square Dance Week, to be held this month in their area from September 18 to 24. The winner was Diana Patton, a square dancer from Denville and member of the Hanover Squares. Her poster, depicting dancers on top of a map of the United States, can be seen in the lower

left of the accompanying picture, and will be printed up in poster form to honor Square Dance Week. Other entries will be seen from time to time in the pages of *Grand Square*. Already planning for 1973 and another contest, two points to stress have been noted: (1) a uniform size for all entries and (2) Posters should be aimed primarily to attract the non-dancer.

## MAKING DECISION

A SQUARE DANCE CLUB, like any other social body, is made up of many people from different backgrounds with varying viewpoints. This is good for it brings to the activity the joy of mingling with others from whom we can learn and share in the growing experience of give and take. It makes for an activity which is well-rounded and not mired in the strangling "only one way to do anything" attitude.

However, it does need to be treated wisely and at no time is this more important than when club decisions are being made, whether

at the committee level or the executive board level. We are all familiar with the due process of voting on an issue and abiding by the decision of the majority. But what about the period of discussion? And what about an issue which may come up and because of two or more strong-feeling factions may threaten to divide a normally harmonious operation?

The time to think about such possibilities is not when they are actually happening but now, when one can sit back rather dispassionately and view how best to handle it. Perhaps your club has never had such an occasion —



good for you; perhaps it never will — better yet. But being prepared is often the best ammunition for never having to use that ammunition.

Surprisingly enough a variety of topics may draw strong and varied reactions from club members depending on the time, place and circumstance. True examples from past instances include such subjects as whether or not to adopt a club outfit; whether to join an association; whether to conduct an advanced workshop; how to dispose of accumulated funds; etc. Even such a minor topic as whether to hold a potluck supper has drawn fire from some groups. Regardless of the subject matter, the tone of the discussion is what's under consideration here.

### Consider the Other Viewpoint

Should a meeting be headed in the direction of the danger level, certain coolants are advisable. (1) Take the other person's point of view into consideration. This may in no way change your idea but it may give you a better perspective of the whole picture and perhaps allow you to see what it is making him hold so strongly to his convictions. Conversely, if he'll take a look at your viewpoint, you'll both have a platform from which to discuss the problem more intelligently.

(2) If two strong views are in opposition, is there a third possibility? Will a combination of views work or is there a brand new suggestion to consider? Flexibility is the key here. Getting one's own way sometimes may mean forgetting to look at the best way for the majority. Being willing to bend may mean greater growth for the entire club in the long run.

(3) Consider this question, How vital to your club is this item you're discussing? Must it be decided now? Could it be held in abeyance for a period of time? Frequently one person's enthusiasm for a project will push that project through for a vote of approval before the entire membership may be ready for a vote and the resulting decision may not be a wholeheartedly happy one. If a tabling period will not be a detriment to the overall club picture, consider this move and allow people time to simmer down and think the idea through in detail.

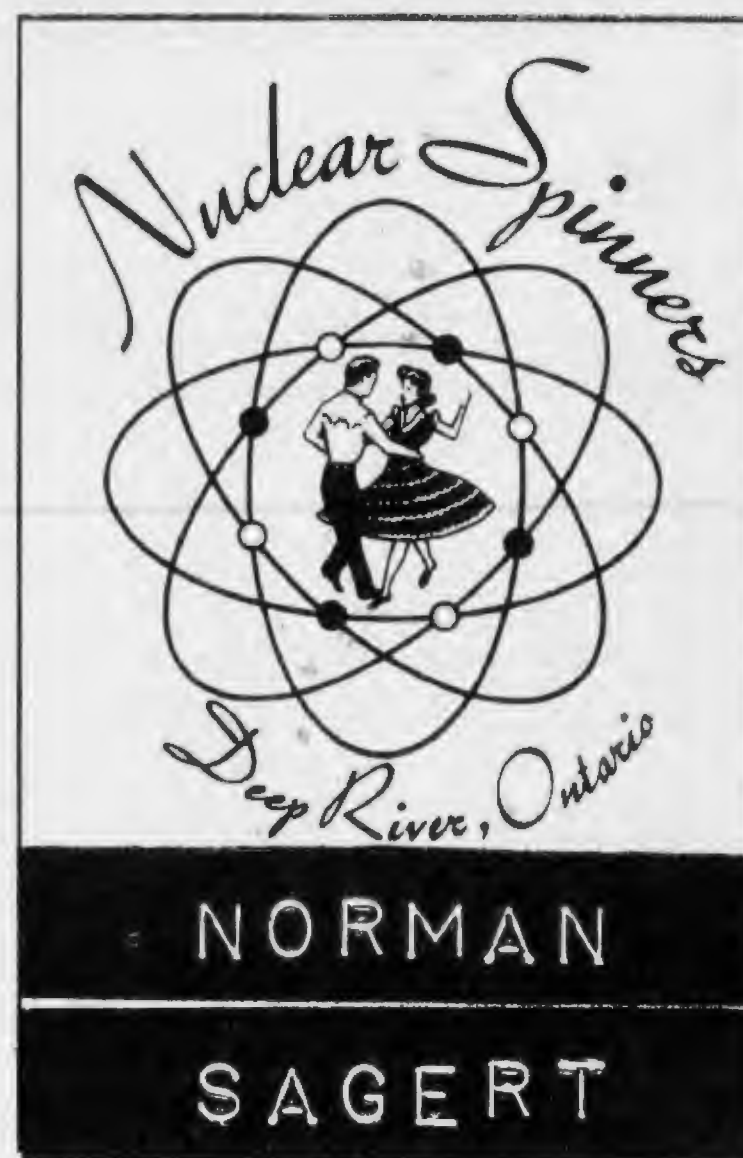
Most important in the area of potential disagreements is for each person to say to himself, "How can I be more agreeable? What can I say to harmonize the situation?" Not, "What

## The WALKTHRU

HE better do is . . ." Take it from your personal standpoint and let the willingness start there.

The example of eight people dancing together in a square to make it a happy, successful, enjoyable unit spills over into the working end of the club. So let it be.

### BADGE OF THE MONTH



130 miles northwest of Ottawa is the town of Deep River. Developed during WW II as a dormitory town for the employees of Canada's atomic energy laboratories, many of the present-day residents still are employed by this industry.

In 1967 a square dance club was formed bearing the name of Nuclear Spinners, which the members explain is a "mathematical property of a nucleus called the nuclear spin quantum number." The club founders hoped this modern term would inspire some interest in modern square dancing. (Some square dancers may feel that even "high level" dance figures are a cinch to understand compared with the formulas the club name represents.)



# SQUARE DANCE DIARY *by a square dancer*

Square dancing is a drama constantly being played on the stages of square dance clubs throughout the world. Each act is a slice of square dance life that may be reflected in your household as well as in the household of all square dancers. This month let's take a candid look at

## THE NEW DANCERS

*"...IF THE SQUARE DANCING ITSELF ISN'T ENOUGH TO ATTRACT THEM THE COSTUME WILL CERTAINLY DO THE TRICK!"*



*"...WHAT YOU DID WAS GREAT BUT WHAT I HAD IN MIND WAS JUST A LITTLE DIFFERENT..."*

## THANKS TO

**Aileen Gain  
Harrisburg, Pennsylvania**

We invite you to send in your suggestion for a scene in the Square Dance Diary.





# THE FRONTIER DANCE

By Robert Lee Cook, Boulder, Colorado



## Fun To Fashion—The New Dance

*Just as the advocates of another "extreme" have had their say relative to "challenge," so the proponents of "pure" traditional dancing have their firm convictions. As the concluding chapters of the Frontier Dance go into print, we've asked Bob Cook to say exactly what he feels relative to the contemporary offshoot. Truly, Bob resists the gradual phasing out of his first love with all its extemporaneous frills and furbelows, its casual indifference to costuming, and its non-attention to standardization and to club dancing. And so we've encouraged Bob to "tell it like it is" with him and with others who have danced through the period of change and who lament the passing of an old and dear friend. You may not agree with all he says but re-reading the previous chapters may give you an understanding of why he says it.*

— Editor.

**L**LOYD SHAW'S "COWBOY" DANCE began with all the ruggedly individualistic traits of Frontier Man. No two of his dancers were costumed the same, nor were any two dancing styles the same. Each of us, in those early years, retained his identity both in dress and mannerism, dancing as we pleased so long as our timing was perfect and the patterns exact. Extra spins, jigs, etc., were encouraged so long as the dance formation remained exact at all times. Ours was the day of the garish solid-color satin shirt, the silk handkerchief knotted tightly at the throat and trailing behind us. The girls wore long dresses, full in the skirt and of various colors, occasionally sporting a pair of old-fashioned full-length pantalettes, but more often not. We wore genuine high-heeled boots of a type rarely manufactured

today, and prided ourselves in trying to have the brightest, most non-conforming shirt or skirt among the eight couples of exhibition dancers. By modern standards, the early Cheyenne Dancers were a somewhat motley crew.

All across the nation the Cheyenne kids inspired other dancers to become proficient at exhibition dancing, and even then there began to appear a growing tendency toward uniform costuming and mannerisms. By 1950 uniformity, both in costume and style, became more and more the rule of the square dance. Men began to appear in matching shirts, small bow-type or bolo-type ties which lacked the graceful wildness of the trailing cowboy kerchief. Women forsook the graceful swaying long skirt in favor of a knee-length "squaw" skirt (in which no real squaw would have been caught dead), ignoring the fact that few square dancing ladies have the proper legs for such dress. This was made further ridiculous and grotesque with the addition of bouffant petticoats, petti-pants, and finally what we now coyly and snickeringly call "sissy-pants."

Quantitatively the square dance has continued to advance since 1950, both in terms of numbers of active dancers and in numbers of dances in the average repertory; but in terms of quality, *as a folk dance*, it continues steadily to decline to the level of a national organized sport. The pressures of uniformity and growing standardization have eroded the joyous exuberance and individualism of the old dance. Regional mannerisms and styles have, for the most part, disappeared and the growing army of dancers has become truly army-like in its performance of the dance, adhering to a semi-military sameness in style, dress, and



performance. As the modern "busy" dance came more and more into popularity (everyone in motion at once, frantically doing the same things at the same time and somehow getting finished on the proper beat), the universal shuffle-step (not unlike military marching) and proficiency at performing complex patterns as smoothly as soldiers came into being.

The original square dance allowed for both virtuosity and dumb-headedness. A call could be delayed as an expert took time to jig, two or more couples entered into a sudden jiggling contest, or some dummy committed a gross mistake, fell flat on his back, or wandered happily off into the wrong set. It was all relaxed, and it was all fun, and nobody felt much pain if it was less than what some book or club rule called perfect. Patter could be extended to allow for someone to pick himself up from a spill or for a mixed up set to untangle itself and get back with it.

By 1958 we were watching callers who *never even watched the dancers!* Calling routines as tightly blueprinted to the music as road maps, they rasped out set routines, expecting the dancers to perform, keep up, and come out right on beat. The call ended exactly when the recording ended, and if the final chord of "Old 97" sounded and some few dancers still had not found their way home, then fingers of scorn were leveled from all directions. The whole square dance activity became more and more a quick-shuffle track meet, taking on an air of smug exclusivity and patronizing pity toward non-dancers. This has kept many potential dancers (perhaps a bit more individualistic than they should be) from becoming participants in the activity.

For the activity *has* become mannered and fussy, placing as much importance on costumes, badges, banners (and banner stealing) as on dancing. Many dancers seem more concerned with being *seen* dancing than with the dancing itself. Bumper stickers and decals more and more proclaim that "Square dancing is fun!", a proselytizing attitude which fails to take into account that anything which is truly fun doesn't need to be so thoroughly and frantically advertised.

Like bowling, square dancing has taken on the trappings of a middle class sport. As a sport, it has spawned a whole array of dance-

based industries which have made the whole activity as universal and organized as any other organized sport, including advice on the proper use of deodorants and the avoidance of "greasy kid stuff." The square dance has become smug rather than fun, tightly organized rather than loose and easy-going, constricted by artificial rules rather than by such old verities as the limitations of the human body, imagination, or sense of humor. Real patter calling (and the patter dancing which went with it) are now nearly unknown, and the impromptu spur-of-the-joyous-moment elements of the original square dance have been displaced by a strict and rigid etiquette of dancing conduct. The modern dance is becoming brittle and routinized. This has happened before in the history of the dance, always with disastrous results.

And each month, in both square and round dances, we are treated to the revelation of the newest "great" dance. Each is as trivial and forgettable as its predecessors, so complex and "busy" that one feels a bit of relief at having mastered it, has no desire to do it again, and hopes that the next new one will be better — which it rarely is, being too often merely a variation on the last dull one.

The most entertaining and exciting dances of my last twenty years as a caller have been unorganized, non-club dances—usually in resorts or schools where someone suddenly decides to have a square dance. No one is upset at the lack of "proper" costuming, at the lack of standardization, at the fact that beginners and experts begin dancing together at the very beginning and are most often all experts by the time the evening is over. I have always advocated putting beginners with experts at the start of any evening. By the sink-or-swim method, those beginners will learn without the experts having to wait too long. I have always advocated that people dance as they feel like dancing, and to hell with shuffle steps or proper costumes. The dance and joyousness are what matter. The smoothest routine and the fanciest costume in the world will not make a bad dancer anything else but a bad dancer.

Too many rules, too many restrictions, too much conformity, too much standardization, too much fussy organization have made the new dance a dance of fashion but, except to the smug participants, rarely a dance of fun.





# A Taste of Waltz History



By the late Dr. Lloyd (Pappy) Shaw

*Words written more than twenty years ago and published in the Round Dance Book by Lloyd Shaw are just as interesting to round dance enthusiasts today. This short reprint is continued from the July issue.*

Many authorities believed the Waltzen had developed directly from the Landler, a peasant dance with many figures. The girl would twirl under the upraised hand of her partner; they would both spin in opposite directions; they would slip through under each other's arms, dance back to back, and then in a very close embrace with both hands around their partner's back they did a whirling and turning dance together. It was, of course, this last movement that developed into the waltz. It became a part of the wedding dances and added a bit of kissing to its already dizzy routine.

This sort of dance, even when somewhat tamed into the smooth waltz, was, of course, subject to bitter attack. "The girls looked half mad and ready to swoon" says one writer. But nothing could stop it. "People love these waltzes! Still eyes and hearts cannot get enough of them! *Une walse! Encore une walse!* is the constant cry." But when this slower waltz developed into the swift whirling of the Viennese Waltz "it surpassed everything in wild fury."

And strangely it was a dance of the people. It was not handed down to them from the nobility. The Landler, in hobnailed boots and danced on earthen floors, was necessarily slow. But when the people finally got smooth floors and the fascinating music of a Viennese orchestra, the speed whipped up to a joyous frenzy. So many other dances had been handed down from society, with their correct form set by a dancing master; but the dancing masters had nothing to do with this and they added their attacks to those of the moral critics. Said one in brief condemnation "the waltz had nothing to do with good dancing."

It was full of irrepressible life and, of course, it flourished. The mere fact that the German waltz had made this conquest, did not at all settle what was the origin of that waltz.

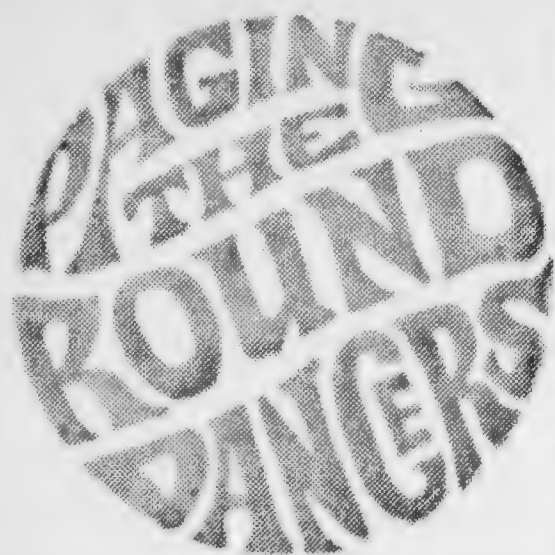
In any case, we find the waltz establishing itself by the turn of the century. It was serving as a sort of commando troop, to soften up the enemy and make ready for the great revolution to come with the Polka in 1843. But it has been mauled somewhat in its mighty battle with prejudice, even though it won the field for the close-coupled turning dances that were to flourish in the coming century.

This revolutionary dance also introduced a new position to the ballroom—the "waltz position." The couples are face to face, standing slightly to the right of each other, with their arms on one side in a light embrace, the gentleman's right circling the lady's back, and her left curving lightly to his shoulder and their other hands, her right in his left, lightly holding each other and held extended by the gracefully curving arms. The "waltz position" was something new and fundamental.

Today we still refer to that position as the "waltz position." We don't say the "fox trot position" or the "two-step position" or the "one-step position." For it was the waltz that introduced this hold which made it possible for a couple to move freely about the floor.

It is very interesting that after more than a hundred years have passed, our modern dance teachers, in convention assembled, have avidly discussed the possibility of introducing a new and better dance position. They have failed. They may modify it and hold the hand a little higher or a little lower, but essentially it is the same "waltz position" which originated more than a hundred years ago.





Corkey and Paulette Pell,  
Heidelberg, Germany

**H**AVING BEEN INITIALLY INTRODUCED to square and round dancing in 1955 at Nancy, France, Corkey and Paulette Pell undertook the round dance program of the Square Nods and became accredited members of the European Callers and Leaders Association. During the period from 1955-57 they attended the first three Annual Conventions in Germany and participated in numerous Folk Festivals throughout France.

Their next tour of duty took them to the Greater Washington (D.C.) area. Here, from 1958 to 1965, the Pells were active members of several square and round dance clubs and Board Members of WASCA. While in Washington they were also active members of a Round Dance Leaders Group which conducted

clinics and workshops.

It was back to Europe in 1965, where Corkey and Paulette continue to work and participate in the square and round dance activity. They have served as President of Paris Squares and Heidelberg Hoedowners and have been active members of C'est Magnifiques and Stuttgart Strutters. In 1968 they reactivated the Heidelberg Carousels round dance group and became its leaders.

The Pells have been Round Dance Coordinators and President of ECTA and served as that organization's liaison to EAASDC. In addition, Corkey and Paulette were on the staff as Round Dance Leaders for the Fourth European College held at Chiemsee in 1968 and have participated in the last six European Roundups.

Their initial attraction to square dancing and immediate infatuation with round dancing stems from over 35 years experience in ballroom dancing, which included teaching and professional engagements. Although they would rather dance than eat, they have found that it is quite essential to do the latter in order to be capable of doing the former.

While Corkey and Paulette unequivocally agree that *fun* and *friendship* are square and round dancing's greatest rewards, they also believe that *dedication* and *enthusiasm* are its greatest prerequisites.

## ATTENTION

### ALL SQUARE DANCERS "GUIDE" CONTACTS

**T**HE ANNUAL SQUARE DANCE DIRECTORY which appears in the February issue of SQUARE DANCING will be sent to the printers December 1, 1972. Every effort is being made to bring the directory listing up to date and your help is appreciated. If a listing is still in effect—if the contact is still currently involved in the square dance activity and is in a position to direct visitors to his community to square dance activities—then the listing will remain. However, any changes of address, phone numbers, etc., should be sent in immediately so that the listings are accurate.

In instances where the contacts are no longer involved in the activity, when they have moved or for one reason or another are not available for directory service, we would appreciate knowing as soon as possible so that a

correction can be made. It is our original intention to show one contact in each square dance community. Occasionally one listing will adequately cover a number of communities located in a fairly close geographic proximity. In some larger communities perhaps two guide listings will be shown.

The purpose of the guide, of course, is to provide information to visiting square dancers traveling on vacation or moving from one area to another. It is not intended as a contact for traveling callers or a mailing list to be exploited indiscriminately. We greatly appreciate the unselfish contribution of time and effort from those who have served as square dance directory guides over the years and we are aiming to make the 1973 version as complete and accurate as possible. Your help is appreciated.



# • Chapter eighteen

*continued*

*Callers Guidelines*

*By Jim Schnabel, Alexandria, Virginia*

*Calling involves a great deal more than standing on a stage, mike in hand, and entertaining a floor full of dancers. A caller must consider and analyze his own personal feelings toward the activity and the people who participate in it. As Jim Schnabel wrote in the August issue, "It's how you play the game that counts." This month Jim discusses more of the attitudes, philosophy, or whatever you choose to call that often elusive quality that is so necessary to those who desire to be a success in the field of square dance calling, as he continues the chapter on Callers Guidelines.*

● When they do well, let your attitude show pride in their, not your, accomplishment. It's not that you, by your brilliance, have taught them. It is that they, by their perseverance and application, have learned. Do not talk down to your class. If anything talk up to them. You'll be surprised how intelligent some of that group really is. Impress upon them, by your attitude made evident in your voice, in your demeanor, even in your choice of words and music, that square dancing must be fun or it isn't square dancing. Make each of your class sessions a small festival. Bubble a little bit and you will be surprised at the results. An up-tight class is an unhappy class and an up-tight, unhappy class is not going to learn as well or as quickly as a relaxed happy class who respects and likes their caller-instructor. And it is the caller's attitude more than anything else that makes the not-so-subtle difference. Your attitude should, therefore, be based on the very sensible realization that were it not for classes of new dancers gone by, in-being, and to be, you and a lot of other callers would be out of business. And when they finally graduate from your class, do not send them marching off with a sense of anything being over, of finality, but with a sense of something great about to begin — their entry as trained dancers into the wonderful world of club dancing.

And it is about here that your guidelines are going to be put to the test. Because "your" new dancers are going out into that marvelous world of square dancing and will suddenly find that there are other callers and other clubs. Some of them are going to find callers and clubs that they prefer to you and yours. And they may move out of your fold without a backward glance.

If you're normal you're going to find yourself at this point swept by a traumatic mixture of emotions composed of about equal parts of anger, pique, jealousy, resentment, self-pity and regret. Let it pass. And let them go. Keep your cool. Why? Because in the first place they are not "your" dancers. In the second place there is nothing you could do about it even if they were. In the third place, if you take the long-headed view, the more dancing experience they can acquire, the better they will dance and square dancing in your area will benefit. And in the fourth place, maybe they were right; maybe the other fellow is a better caller and you'd best get down to business. It's tough to swallow, but



accept these transgressions, if indeed they are, graciously and without critical comment. You will gain respect not only with those who dance with you but among your fellow callers.

And now a word about fellow callers.

To want to be a caller a person must have a greater than average degree of confidence in himself. He probably has more than his share of ambition and pride in accomplishment. And no one will deny that it helps to be a bit of an extrovert. Start mixing a group of proud, ambitious, self-confident extroverts, then put them up on the caller's stand pitted against each other and that's the way we used to start fires in Boy Scout Camp. In other words when you become a caller you are moving into a special world fraught with potential friction for which no one is to blame, but which is there nonetheless.

You will meet callers who seem to consider it a sign of weakness to get along with and cooperate with their fellows. Far from this being the case, it is actually a mark of real professionalism and emotional maturity to be able to work and cooperate in harmony with other callers in your area as well as others passing through. But be warned that it will not always be easy since the potential for misunderstanding and disagreement is an omnipresent fact of life whenever ambitious persons with the same goals and objectives are tilling the same garden.

### **Play Down Misunderstandings**

You may find a small percentage of your fellow callers conducting their affairs in a way which is not particularly pleasing to you. You may even feel that some of the things they do and say are unfair and inimical to your interests as a caller. Probably you will learn of these alleged actions secondhand through the "I heard" network. There is virtually no limit to the situations that can trigger misunderstanding and cause bruised feelings in the calling profession. But the wise and prudent caller recognizes clearly that almost all situations of this type are inadvertent, not intentional, and if not aggravated by further agitation will go away quietly with no ill effects. So before you find yourself riding off in all directions in your own defense make sure that (1) your facts are correct; (2) you are not being hypersensitive; (3) it is a situation that cannot be ignored.

If you have, however, established clearly that you do have a problem, by all means settle it on as low a key as you can. Settle it out of the sight, hearing and knowledge of the dancing public, for that matter of the other callers. Keep your negotiation in the family, so to speak, and let reason prevail. As a relatively new caller, you are going to have enough real problems without loading yourself down with the enmity of another caller. Making enemies takes no particular skill. But making friends of potential enemies is a real and valuable talent which you can cultivate to advantage.

Suppress your jealousy of other callers. Jealousy is a debilitating and destructive emotion and can cause you to do and say things which are totally unworthy. To envy another's successes is natural enough and is not in itself a bad thing. It can even have a salutary effect if you react by resolving to work even harder and to improve your own skills and image. But if you allow your envy to develop into resentment of other callers, and if you express that resentment openly you are going to be the loser. Brooding resentment can sap your strength and mental energies, it can distract you from your own real goals and detract from your all around performance. Those to whom you express that resentment are not going



to appreciate it, even if they seem to be commiserating with you. Their most natural reaction is to start wondering about your ability, and whether or not you may not have good reason to be jealous. You will lose their respect and confidence to some degree. And if you persist, you may lose it altogether.

When you become a caller and when you are accepted as a caller by other callers, you will suddenly find yourself a member of a band of brothers—bickering brothers sometimes, but brothers nonetheless. Because you share common problems, because you share common responsibilities, because you have common interests, because you speak the same esoteric language, you will be drawn into the fraternity without volition on your part. With the interesting result that if you or your family are ever caught up in deep trouble and are in need of help, the first on the scene to offer that help may well be your prime calling competitors. This is a proven fact you would do well to remember in all your relationships with other callers.

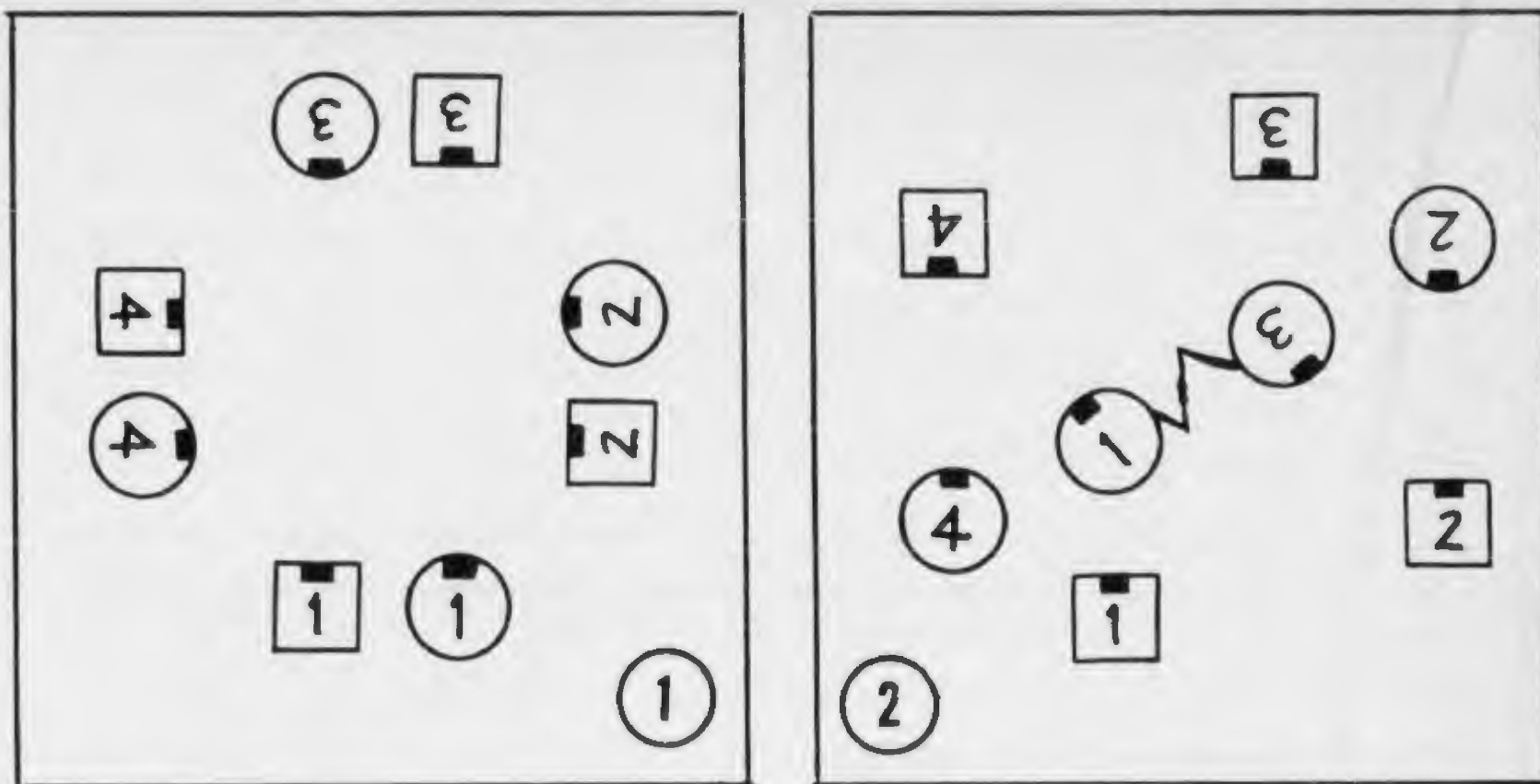
There were no callers around in Hamlet's day, but old Polonius could well have been talking about how best to conduct yourself with your fellow callers when he advised his son, "This above all; to thine own self be true, and it follows as the night the day, thou canst not then be false to any man."

We are all familiar with the stock case of the newer dancer who starts calling even before he finishes his square dance lessons. After all, a caller is nothing more or less than a dancer who has branched out. But let's place this thing in perspective. The ability to dance is the firmest possible foundation for the ability to call. It follows therefore, that regardless of how busy you become with your calling duties, you should continue your dancing. There are several reasons for this. First it will without any questions enhance your calling. When you personally dance to a figure you get the dancer's feel for that figure, something invaluable to a caller. It will enable you to sort out the uncomfortable awkward figures, from those that flow and work well. There is also the advantage of social contacts with dancers *as a dancer*. This is particularly true if you happen to be a good dancer and can meet them on their own level. Do your bit to dispel the old myth that callers can't dance. Lastly, the caller to whom you are dancing will appreciate your being there and this can't help but have a good effect on your relationships.

How many times have you heard a caller, working the dancers through a new movement, say, "Trust me, trust me?" He is of course only asking for trust in the narrowest sense. But one of the most valuable assets a caller can possess is the full trust of the dancers. Such trust does not grow in a climate of broken engagements, half-kept promises, or legalistic excuses. Conduct yourself as a caller in such a way that the dancers know they can trust you—that you will do what you say, that you will be where you should be when you should be there. It is not too much for the dancers to expect after all. And if you are going to represent yourself as a professional then you must resolve to think and act like a professional. And with this as a bonus will come the full trust of the dancers.

Assuming that you are only now beginning your calling career, you can look forward to at least a quarter century as a caller. It is intriguing to contemplate the changes that square dancing will experience during those twenty-five years. Just imagine the evolution in choreography, for example, that will transpire. But you can be certain of one thing. Dancers will be no different than they were in 1947 nor than they are now. The guidelines you formulate today will be as effective and essential, at the dawn of the 21st Century, as they were in the 1970's.





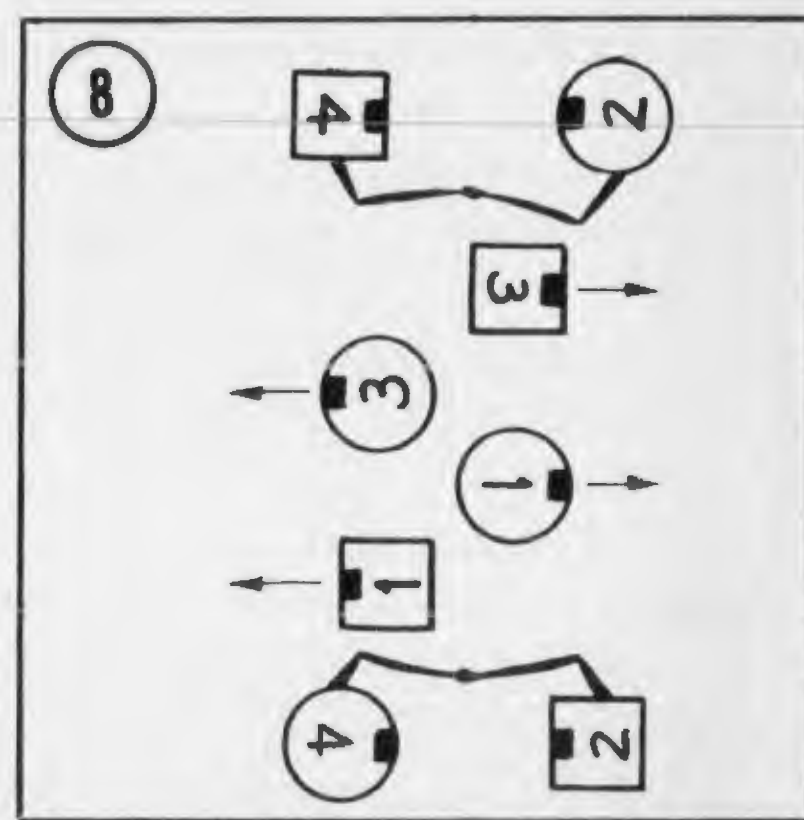
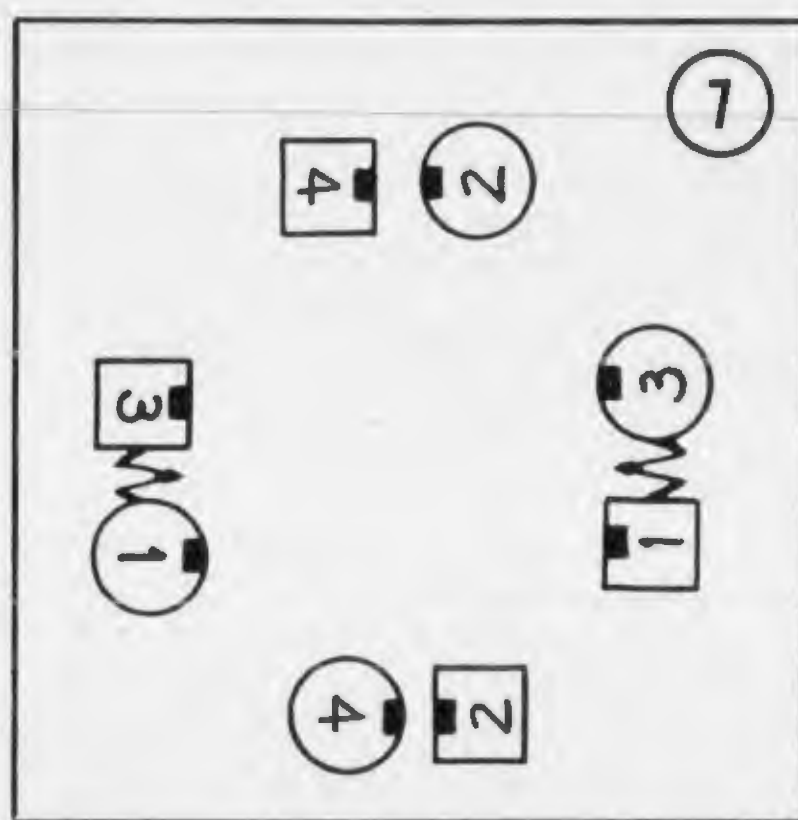
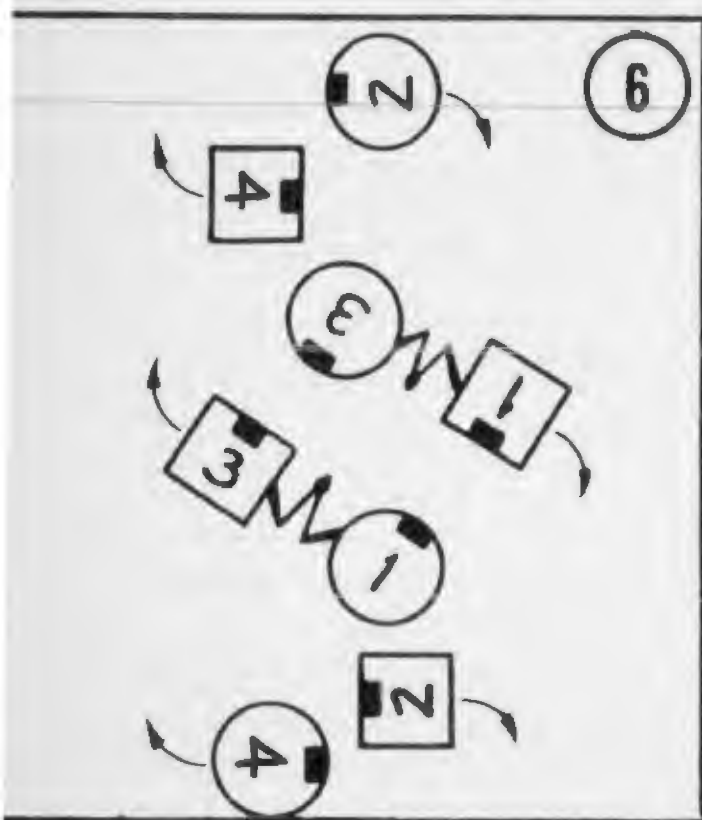
# Style Lab

## The Grand Sweep

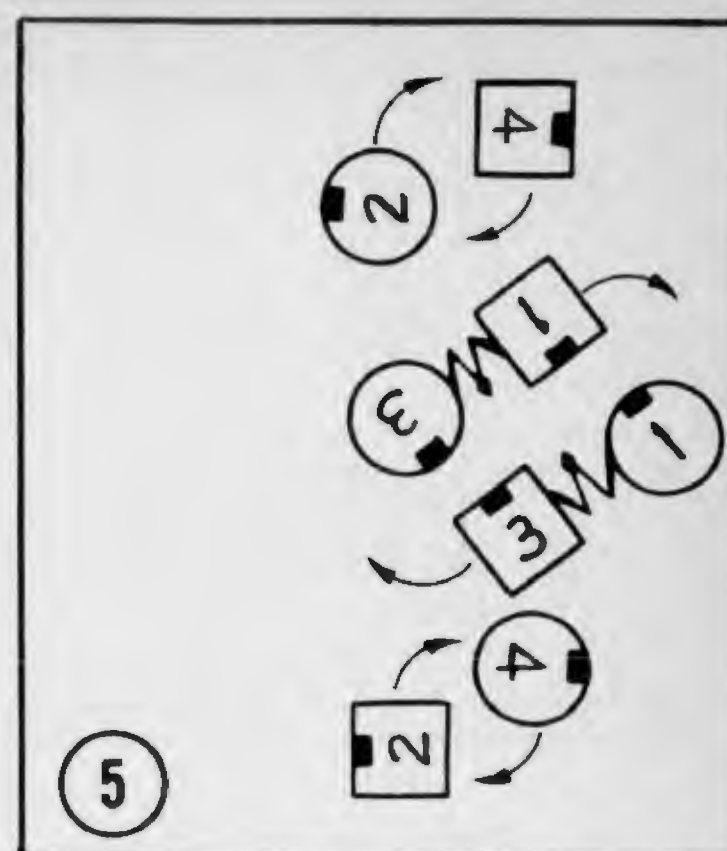
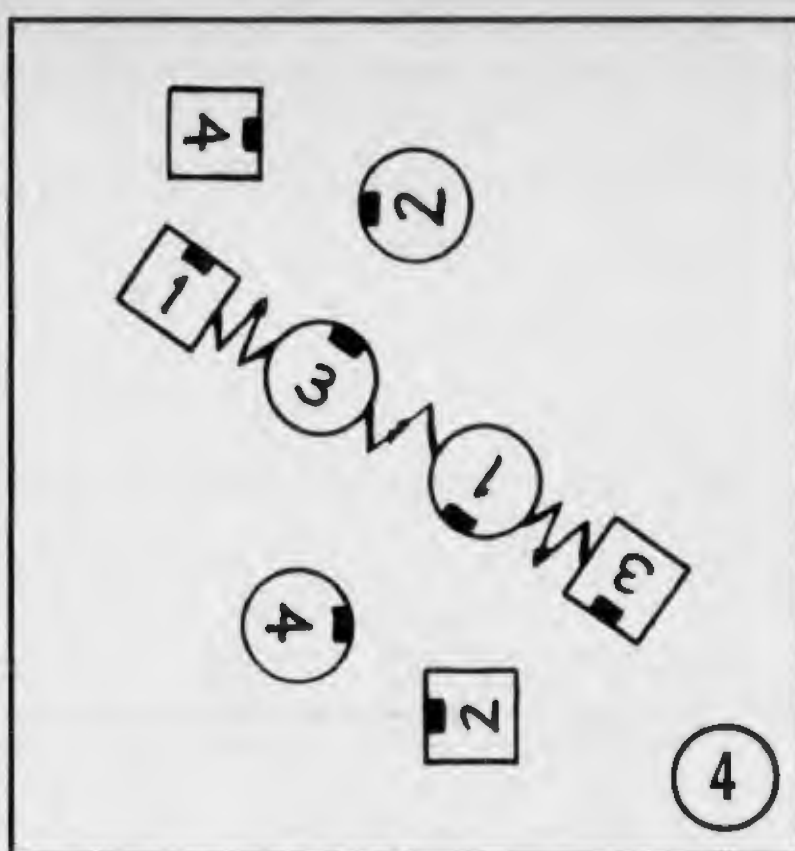
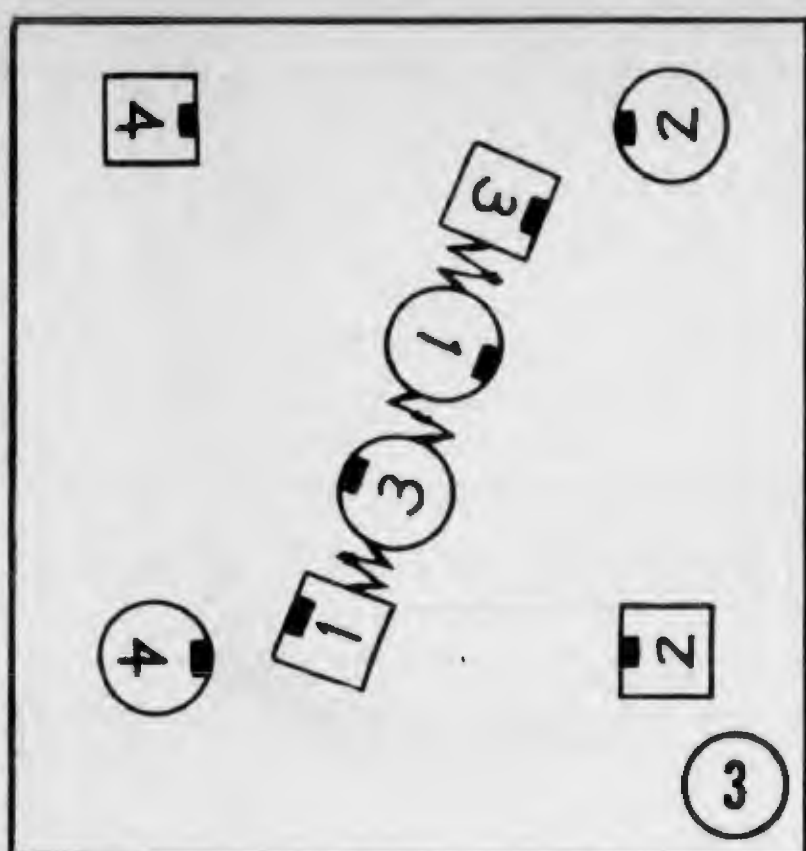
**A** GIMMICK IS A MOVEMENT, combination of movements, or a pattern that is introduced as a novelty on a given evening of dancing, with the understanding that it is not necessarily to be memorized by the dancers but will be taught once again if it is to be repeated.

Many gimmicks provide an excellent way to introduce occasional contemporary movements in a smooth and well-timed sequence. This is the case with Grand Sweep, which is no more than a Grand Square variation utilizing Flutter Wheel (SQUARE DANCING, March 1971, page 14) and Sweep a Quarter (SQUARE DANCING, January 1972, page 16).

As in the Grand Square, the heads do one pattern while the sides do another. The entire pattern takes 32 steps. While the heads are doing the first 16 step pattern, the sides are simultaneously going through the second 16 step pattern. Moving precisely on the beat of the music and timing their movements to the phrase, the sides face their partner, back away and on the 4th step turn one quarter to face across. Moving forward, they do sa do with their opposite. Completing the do sa do and still facing their opposite, they do a star thru and face to the center, all in a total of 16 steps —no more, no less.







Those at the head positions start (1) in a square facing across the set. The two head ladies step forward and, taking right hands in a forearm grip, move in a clockwise direction (2).

Reaching the opposite man, the ladies, still retaining their right armholds in the center, extend their left to the opposite man who, with his right, takes the lady's hand and joins the action (3) moving with the ladies (4) across the set.

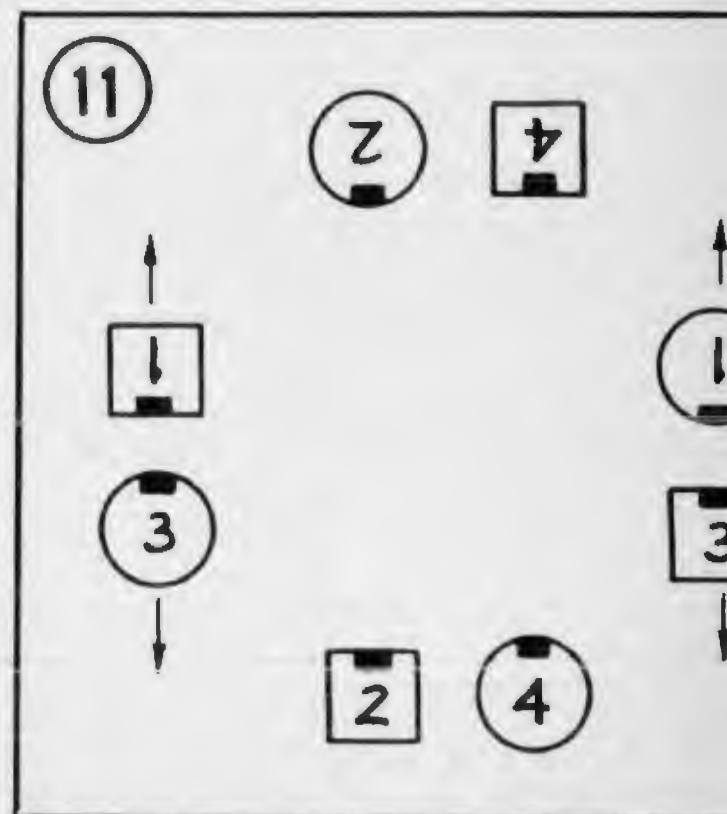
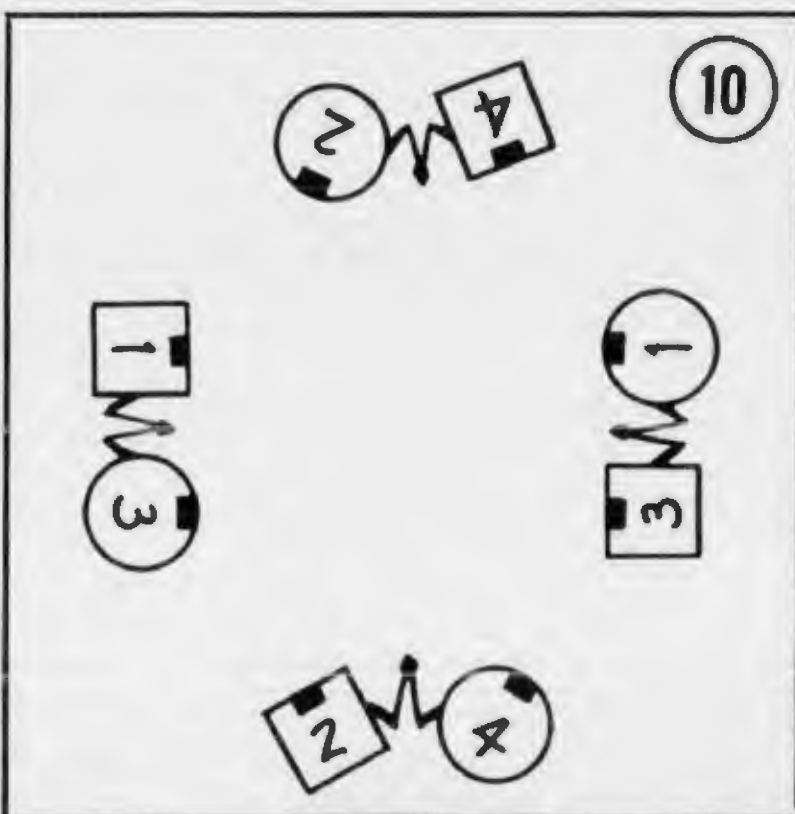
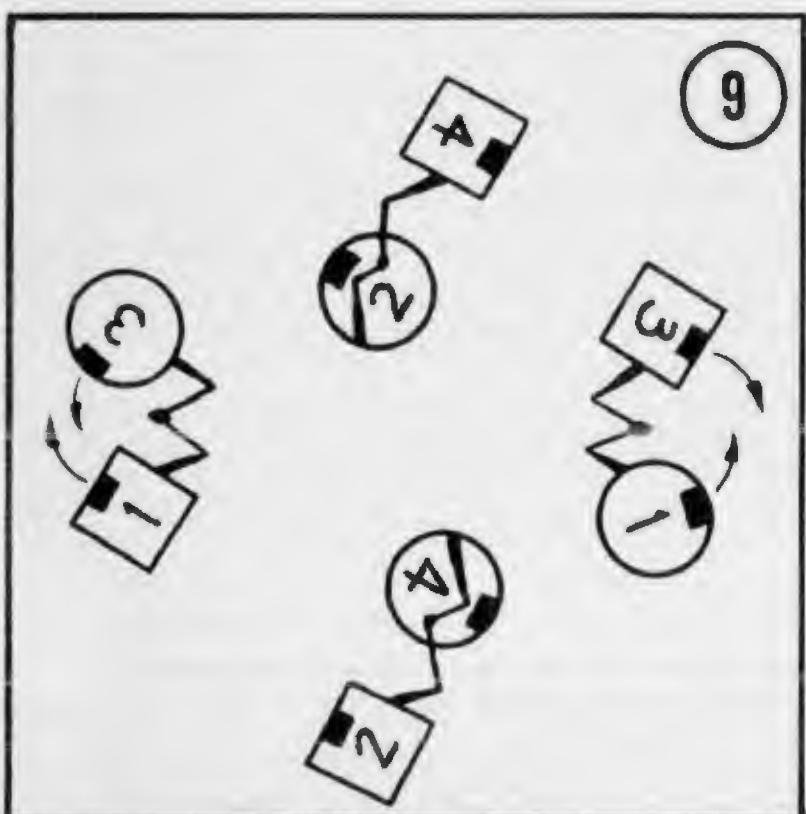
Arriving at what is for them their original starting place, the two active ladies release handholds (5) and each man, continuing the clockwise direction, leads his new partner (6) as they sweep one quarter or 90 degrees (7).

All of this time the side couples are going through the action described earlier and the traffic pattern of the head couples is sufficiently directed to the center of the square so as to keep the heads out of the line of action of the sides.

The heads, now in the center, release handholds and pass thru (8). Reaching the outside of the square (the side positions) they do a frontier whirl (9) and from this (10) turn on the 16th step to face their new partner (11) ready to do the second part of the movement.

The original side couples having completed the second part of the movement are now in the head positions ready to start their first 16 steps. If not rushed in any way this can be a most satisfying variation of the Grand Square. Dancers need to remember that each movement flows smoothly one after the other and that the object is not to complete the pattern before the 16th step but to stick with the phrase and the beat of the music and to end exactly on the 16th count.

*We have used the geometric figures of "Joe" and "Barbara" rather than photographs to better show the two complementary parts of this pattern.*





SQUARE  
DANCER

## ASSOCIATIONS

**T**HIS YEAR WE ARE COORDINATING with the Organizations Panel Committee of the National Square Dance Convention in updating the list of square dancer associations scattered around the world. In recent years there has been an upsurge in the creation of councils of square dance associations or state federations of square dance associations. In each instance one over-all body, coordinating the activities of anywhere from 2 to 15 active associations in the state or several states, is formed to coordinate the activities of these areas. By working with Roy Davis, Louisville, Kentucky, present chairman of the organizations project, we list here the names and, where possible, the cen-

tral area of the 248 current square dance associations. When applicable we also list the name of any council or federation of associations, (indicated by an asterisk\*), that might be active in the area. In an attempt to update the listings, as elections are held we request that changes be sent to The Sets in Order American Square Dance Society, 462 North Robertson Boulevard, Los Angeles, California 90048. All changes will be forwarded to Roy Davis and the organization committee, with whom we are closely cooperating. If your listing shown in this directory is incomplete (or if your association is not listed), please help us by sending an update.

**ALABAMA**

**Birmingham S/D Association**, Jim Harper, Birmingham Area  
**Greater Huntsville S & R/D Association**, William Laird, Huntsville Area  
**Mobile S/D Association**, Gary Nelson, Mobile Area  
**Montgomery Area S/D Association**, Dewey L. Glass, Montgomery Area  
**Tennessee Valley S/D Association**, Joe Waters, Alabama and Tennessee  
**Wiregrass S/D Association**, Lester Ryan, Enterprise Area

**ALASKA**

**Alaska Federation of S/D Clubs**, Bob Schneider, Juneau Area  
**Anchorage Area S & R/D Council**, Steve Shaffer, Anchorage Area

**ARIZONA**

**Old Pueblo S/D Association**, Louis Sternaman, Tucson Area  
**Valley of the Sun S/D Organization**, Don Jesse, Sr., Phoenix Area

**ARKANSAS**

**Arkansas State S/D Federation**, William Lisko

**CALIFORNIA**

**Associated Square Dancers**, A. R. Rodgers, Los Angeles Area  
**Associated Square Dancers of Superior**, Sam Mabry, Sacramento Area  
**Bachelors 'n' Bachelorettes**, Jay Metcalf, Los Angeles and Southern California  
**Central California S/D Association**, Wally Axtell  
**Central Coast S/D Association**, Ken Roskos  
**Cow Counties Hoedown Association**, Ancil Hampton, San Bernardino Area  
**Heartland Federation of S/D**, Carl Harpster, San Diego Area  
**Hi-Desert S/D Association**, Jay Oliver, Ridgecrest, China Lake Area  
**Imperial Valley S/D Association**, Andy Dufresne, El Centro Area  
**Marin County S/D Association**, Ben Snaider, Area North of San Francisco  
**Northern California S/D Association**, Don Bowlby, San Francisco Area  
**Palomar S/D Association**, Don Ubben, South Coast Area  
**San Diego County S/D Association**, Miles Mitchell, San Diego Area  
**Santa Clara Valley S/D Association**, Mac McClure, Area South of San Francisco  
**Shasta Cascade S/D Association**, Bob Koding, Northern California



**South Coast Association**, Duchess Domrose, Long Beach Area  
**Teen Age S/D Association**, Kathy Weller, Southern California Area  
**United S/D Association**, Willard Bradshaw, Bakersfield Area  
**Valley Associated S/D**, Fred Maeder, Fresno Area  
**Western S/D Association**, Joe Jasonis, Western Greater Los Angeles Area  
**\*California State Council**, Chuck Washabaugh, State of California

#### **COLORADO**

**Boulder Area S/D Council**, S. Rink, Boulder Area  
**Colorado State S/D Association**, Claude Potter, State of Colorado  
**Denver Area S/D Association**, Joe Lupfer, Denver Area  
**Northeast Colorado S/D Council**, John Magill, Greeley Area  
**Northwest Area Council**, Gene Berkoff, Grand Junction Area  
**Southeast Colorado S/D Association**, Gary Ballinsky, Colorado Springs Area  
**Tri-State Area Council** (see Kansas)

#### **CONNECTICUT**

**Connecticut Association of S/D Clubs**, James Loukides, State of Connecticut

#### **DISTRICT OF COLUMBIA**

**Washington Area S/D Cooperative Association**, Bob Burch, Greater Washington D.C. Area

#### **FLORIDA**

**Central Florida S/D Association**, Alva Stewart, Orlando Area  
**Florida Federation of S/D Clubs**, George Oglesby, State of Florida  
**Greater Pensacola S & R/D Council**, James Roth, Pensacola Area  
**Northeast Florida S/D Association**, Harvey Chambers, Jacksonville Area  
**Playground Area S/D Council**, Hank Cantrell, Fort Walton Beach Area  
**Ridge S & R/D Association**, Walter Stoltz, Central Florida Area  
**Southeast Florida S & R/D Association**, Charles Selle, Miami Area  
**West Coast S/D Association**, Ron Van Valkenburg, Tampa Area

#### **GEORGIA**

**Dixie Federation of S/D**, Paul Smith, Southern Georgia and Northern Florida Area  
**Georgia State S/D Association, Inc.**, Wade Driver, State of Georgia  
**Greater Atlanta Federation of S/D**, Ford Burrell, Greater Atlanta Area  
**Northeast Georgia Federation of S/D Clubs**, Jimmy Sauls, Northeast Georgia Area

#### **HAWAII**

**Hawaiian Federation of S/D Clubs**, Edward Susans, State of Hawaii

#### **IDAHO**

**Idaho Federation of S/D Clubs**, Paul Clements, State of Idaho  
**Intermountain S/D Council**, Ed Mower, Boise Area  
**Lewis and Clark S & R/D Association**, Don Simler, Northern Idaho and Washington Area  
**Magic Valley S/D Association**, Nona Jacobs, Idaho Falls Area  
**Snake River Valley S/D Council**, Al Bailey, Pocatello Area

#### **ILLINOIS**

**Illinois Federation of S & R/D Clubs**, Lyle Wise, State of Illinois  
**Lake County S/D Association**, Dennis Artus, Northeastern Illinois Area  
**Metropolitan Chicago Association of S/D**, Ross Benson, Chicago Area

#### **INDIANA**

**Duneland Dancers Association**, Maurice Dittman, Gary, South Bend Area  
**Evansville S/D Council**, Joe Sulawske, Evansville Area  
**Indiana Dancers Association, Inc.**, Howard Williams, Indianapolis Area  
**Northern Indiana Callers/Dancers Association**, Mart Braun, Michigan City Area

#### **IOWA**

**Central Iowa S & R/D Federation**, Don Davis, Des Moines Area  
**E. Central Iowa Federation of S/D Clubs**, Chuck Forrester, Cedar Rapids Area  
**Iowa State Federation of S & R/D Clubs**, Fred Mangels, State of Iowa  
**Northeast Federation of S & R/D Clubs**, Wayne Davis, Cedar Falls Area  
**Quint City Federation of S & R/D Clubs**, Irv Schatz, Davenport Area  
**Siouxland Federation of S & R/D Clubs**, Glenn Stanton, Sioux City Area



## **KANSAS**

**Central Kansas S/D Association**, Harry Homan, Central Kansas Area

**League of S & R/D Clubs**, Ted Mueller, Wichita Area

**\*Tri-State Area S/D Council**, George Edward, Colorado, Kansas and Nebraska

## **KENTUCKY**

**Greater Lexington S/D Council**, George Cheatham, Lexington Area

**Kentuckiana S/D Association**, Harry Bryan, Louisville Area

**Western Kentucky S/D Association**, James Norman, Southwestern Kentucky Area

## **LOUISIANA**

**Acadian S/D Council**, Mrs. H. Meeks, Southwestern Louisiana Area

**Greater New Orleans S/D Association**, Bill Wadleigh, Greater New Orleans Area

**Louisiana S/D Association**, Calvin Talbot, State of Louisiana

**South Louisiana S/D Association**, George Beatty, Baton Rouge Area

## **MAINE**

**Cumberland County Recreational Council**, Gordon Higgins, Portland Area

## **MARYLAND**

**Mason-Dixon S/D Federation**, Ken Green, Baltimore Area

**S/D Association of Montgomery County**, Nate Reynolds, Southwest Maryland Area

## **MASSACHUSETTS**

**Berkshire County S/D Association**, Michael Cassinelli, Pittsfield Area

**Coordinators S & R/D Association**, Leo Nolin, Western Massachusetts Area

**Eastern District S & R/D Association**, Dick Smith, Eastern Massachusetts and Connecticut

**Northshore S & R/D Association**, Bruce Reilly, Boston Area

**Southeastern Massachusetts Coordinating Association**, Ralph Teye, Southeastern Area

**Western Massachusetts S & R/D Association**, Russ Moorhouse, Springfield Area

**Worcester Area Coordinating Council**, Robert Gelinas, Southeast Mass., Northeast Rhode Island Area

## **MICHIGAN**

**Battle Creek Area S/D Association**, Fran Chapman, Battle Creek Area

**Central Michigan S/D Association**, Norman Fox, Mt. Pleasant Area

**Lansing Federation of S & R/D Clubs**, Mrs. Floyd McQueen, Lansing Area

**Michigan S/D Leaders Association**, Myron Noll, Detroit Area

**Northeast Michigan Association of S & R/D Clubs**, Don Lewis, Bay City Area

**Northwest Michigan S/D Council**, Tom Smith, Traverse City Area

**Upper Peninsula S/D Council**, Steve Baltic, Upper Peninsula Area

**S & R/D Association of Southwestern Michigan**, Charles Fry, Southwest Area

**Michigan Council of S & R/D Clubs**, Harold Sharp, State of Michigan

## **MINNESOTA**

**Fargo-Moorhead S/D Association**, Walter Anderson, E. Minnesota, W. No. Dakota Area

**Twin City Area S/D Association**, Ralph Costanzo, Minneapolis, St. Paul Area

**S/D Federation of Minnesota, Inc.** Don Littlefield, State of Minnesota

## **MISSISSIPPI**

**Central Mississippi S/D Association**, Ed Drummond, Jackson Area

## **MISSOURI**

**Greater St. Louis League of S/D Clubs**, Earl Bates, St. Louis Area

**Greater St. Louis Folk and S/D Federation**, Jim Vineyard, St. Louis Area

**Heart of American Federation of S/D Clubs**, Virgil Brundage, Missouri and Kansas Area

**Southwest District S/D Association**, Carl Blythe, Joplin Area

**Springfield All City S/D Association**, Jack White, Springfield Area

**Missouri Federation of S & R/D Clubs**, Bill Johnson, State of Missouri

## **MONTANA**

**Missoula Area S & R/D Federation**, Dwight Griffin, Missoula Area

**Yellowstone S/D Council**, A. M. Slater, Billings Area

**Montana Federation of S/D Clubs**, Mel Hasbrouck, State of Montana



## **NEBRASKA**

**Lincoln Council of S & R/D Clubs**, Larry Chubbuck, Lincoln Area  
**Northeastern Nebraska S & R/D Federation**, Leland Vawser, Norfolk Area  
**Omaha Area S/D Council**, Max Moderegger, Omaha Area  
**Western S/D Association**, Lloyd Buhler, Southwest Area  
**Nebraska S & R/D Association**, Mal Minshall, State of Nebraska

## **NEVADA**

**S/D Association of So. Nevada, Inc.**, Stan Kotecki, Las Vegas Area  
**Nevada State S/D Association**, Gene Reeley, State of Nevada

## **NEW JERSEY**

**Northern New Jersey S/D Association**, George Cowan, Northern New Jersey Area  
**Penn-Jersey Federation of S/D**, Carl Watt, Camden-Philadelphia Area

## **NEW MEXICO**

**New Mexico State S/D Association**, Dean Yount, State of New Mexico

## **NEW YORK**

**Border Boosters S/D Association**, Scheff Pierce, Northern New York and Montreal Area  
**Capital District S & R/D Association**, Harry Fernet, Albany Area  
**Finger Lakes Area Council of S & R/D Clubs**, Don Williams, Finger Lakes Area  
**Long Island S/D Federation**, Dan Gough, Long Island Area  
**Rochester Area Federation of S/D Clubs**, Phil Maines, Rochester Area  
**Syracuse Area S/D Association**, Grant Johnson, Syracuse Area  
**North Carolina Folk and S/D Federation**, Bo Wilson, State of North Carolina

## **NORTH DAKOTA**

**North Dakota S/D Clubs, Inc.**, Walt Ongstad, State of North Dakota

## **OHIO**

**Akron Area S & R/D Council**, Bert Greer, Akron Area  
**Central Ohio Council of S/D Clubs**, Robert Kral, Columbus Area  
**Darke County S/D Association**, William Lee, West Central Ohio, East Central Indiana  
**Greater Cleveland Federation of S/D Clubs**, Clarence Salak, Cleveland Area  
**Lima Area Council S & R/D Clubs**, Tom Johnstone, Lima Area  
**Southwestern Ohio S/D Federation**, Ken Shelton, Cincinnati Area  
**\*Ohio State Corporation of S & R/D Clubs**, Rose Graziano, State of Ohio

## **OKLAHOMA**

**Central District Oklahoma Federation**, Derrall Luttrell, Oklahoma City Area  
**North Central Oklahoma S/D Association**, Bud Kerntke, Stillwater Area  
**Northeast Oklahoma S/D Association**, Buddy Shipman, Tulsa Area  
**South Central District Association**, Jack Davis, Duncan Area  
**Southwest District Oklahoma Federation**, Leon Brown, Southwestern Oklahoma Area  
**Southern District Oklahoma Federation**, Earl Wheeler, Ada Area  
**\*Oklahoma State Federation of S/D Clubs**, Harry Bennett, State of Oklahoma

## **OREGON**

**Oregon Federation of S/D Clubs**, Vern McKnight, State of Oregon

## **PENNSYLVANIA**

**Allegheny Valley S/D Association**, Ken Johnson, Northwestern Pennsylvania Area  
**Delaware Valley S/D Clubs**, Harry Evans, Philadelphia Area  
**Penn-York S/D Clubs Association**, Dick Farley, Scranton Area  
**Pittsburgh Area S & R/D Federation**, Harry Williamson, Pittsburgh Area  
**Susquehanna Valley S/D Association**, Glenn Rutherford, Harrisburg Area

## **RHODE ISLAND**

**Rhode Island Federation of S/D Clubs**, Melva Hamel, State of Rhode Island

## **SOUTH CAROLINA**

**South Carolina S/D Federation**, Lewis Breland, State of South Carolina



## **SOUTH DAKOTA**

**Black Hills S & R/D Association**, Dale Maillioux, Rapid City Area  
**South Dakota State S/F & R/D Federation**, Arnold Tramp, State of South Dakota

## **TENNESSEE**

**Chattanooga Area S/D Association**, Tom Jackson, Chattanooga Area  
**Cumberland Valley Western S/D Association**, Bill Alderman, Nashville Area  
**Greater Memphis S/D Association**, Odie Bradford, Memphis Area  
**Knoxville S/D Association**, Sam Truan, Knoxville Area

## **TEXAS**

**Amarillo S/D Council**, Freddie McKee, Amarillo Area  
**Austin S & R/D Council**, Larry Hart, Austin Area  
**Beaumont Area S/D Council**, Elmer Castilaw, Beaumont Area  
**East Texas Association**, Cliff Hughes, East Central Area  
**Golden Gulf Coast Council**, Bernis Self, Central Gulf Coast Area  
**Golden Triangle S & R/D Association**, Ike Pillsbury, Beaumont Area  
**Heart of Texas S/D Association**, Cliff Crymes, Waco Area  
**Houston S/D Council**, Dan Williamson, Houston Area  
**Sam Houston S/D Association**, Joe Goodlett, North of Houston Area  
**Lubbock S/D Federation**, Othie Upton, Lubbock Area  
**Magic Valley S/D Association**, Milton Jones, Southern Texas Area  
**North Texas S/D Association**, Jim Walton, Dallas-Fort Worth Area  
**Panhandle S/D Association**, Robert Adamson, Amarillo Area  
**Permian Basin S/D Association**, Dewey Hulsey, Odessa-Midland Area  
**Red River Valley S/D Association**, Rosy Roark, Wichita Falls Area  
**San Antonio Area S/D Association**, Glen Pittman, San Antonio Area  
**South Texas S/D Association**, Ray Wilson, Corpus Christi Area  
**Southwest Area S/D Association**, Bob Haring, El Paso Area  
**Westerners S/D Association**, Ned White, Big Springs Area  
**Texas State Federation of S/D Clubs**, Red Nobles, State of Texas

## **UTAH**

**Ogden Area S/D Association**, John Leeuwen, Ogden Area  
**Tri Valley S/D Association**, John Potter, Salt Lake City Area  
**Associated S/D Clubs of Utah**, Ray Williamson, State of Utah

## **VERMONT**

**Mountain Valley S/D Association**, Oneal Cote, Vernon Area

## **VIRGINIA**

**Lynchburg S/D Association**, Howard Bitler, Lynchburg Area  
**Peninsula S & R/D Association**, L. J. Pursifull, Newport News Area  
**Roanoke Valley S/D Inc.**, Ira Chaffin, Salem Area  
**S/D Council of Northern Virginia**, Jim Copeland, Alexandria Area  
**Tidewater S & R/D Council**, John Veit, Norfolk Area

## **WASHINGTON**

**Blue Mountain Council**, Don Doescher, Walla Walla Area  
**Central Council**, Bud May, Yakima Area  
**Central Puget Sound Council**, Ralph Carpenter, Seattle Area  
**Evergreen Council**, Hank Hansen, Vancouver Area  
**Lewis and Clark S & R/D Association** (see Idaho)  
**Mount Baker Council**, Lee Hayes, Seattle Area  
**North Central Council**, Carl Hobbs, Wenatchee Area  
**North Olympic Council**, Fred Henning, Sequim Area  
**Northern Area Council**, Fred Baines, Omak Area  
**Rainier Council**, Lute Lindsey, Bremerton Area  
**Sou'westr Council**, Wayne Carpenter, Spokane Area  
**Spokane Area Council**, Joe Marx, Spokane Area  
**Tri-City S/D Association**, Bob Sheldon, Richland Area  
**Square and Folk Dance Federation of Washinton, Inc.**, Jerry Larson, State of Washington  
**\*S & R/D Federation of Washington**, Cecil Wiltse, State of Washington

## **WEST VIRGINIA**

**Kanawha Valley S/D Clubs**, Howard McMinn, Charleston Area



## **WISCONSIN**

**Square Dancers Association of Wisconsin**, Harlyn Albert, Southeast Area  
**Square Dancers Association of Wisconsin**, Bill Wild, Southwest Area  
**Wolf River Area S/D Association**, Gene Stafford, Green Bay Area

## **WYOMING**

**Big Horn Basin S/D Federation**, Allen Rabe

## **CANADA**

**Alberta S/D Institute Society**, Gerry Stuart, Calgary, Alberta  
**Alberta S & R/D Federation**, Bill Tait, Edmonton, Alberta  
**Calgary and District S/D Association**, Charles Reed, Calgary, Alberta  
**Edmonton and District S/D Association**, Erwin Few, Edmonton, Alberta  
**Meridian S/D Association**, Arthur Ziegler, Alberta  
**Red Deer S/D Association**, Eric Bundy, Alberta  
**Fraser Valley S/D Association**, Alf Price, Prince George, B.C.  
**Nelson and District S/D Association**, Mrs. E. Carter, Nelson, B.C.  
**Okanagan S/D Association**, Bruce Fry, Penticton, B.C.  
**Trail and District S/D Association**, Al Beatty, Trail, B.C.  
**Vancouver Island Western S/D Association**, Bill Rippon, Victoria, B.C.  
**S/D Federation of Manitoba**, Robert Kenyon, Winnipeg, Manitoba  
**Western Manitoba S/D Federation**, Gordon Hesse, Manitoba  
**Oromocto Pioneer S/D Association**, G. Riches, Oromocto, New Brunswick  
**Northwest Territory S/D Association**, Len Hooper, North West Territory  
**Metro S/D Council**, Chuck O'Leary, Nova Scotia  
**Nova Scotia S & R/D Association**, Richard Eldridge, Nova Scotia  
**Pictou Co. Modern S/D Council**, New Glasgow, Nova Scotia  
**Valley and Western S & R/D Council**, Evelyn Sloan, Nova Scotia  
**Committee of London S/D Clubs**, Mrs. Marlene Watkins, Ontario  
**Georgian Bay S/D Club Association**, Al Evans, Ontario  
**Northern Ontario S/D Association**, Al Raffey, Ontario  
**Ottawa S & R/D Association**, Norm Wilson, Ottawa, Ontario  
**Quinte Twirler S/D Association**, Wes Rees, Ontario  
**Southwest Ontario S/D Association**, John Wilson, Ontario  
**Thunder Bay S & R/D Association**, Victor Sutton, Ontario  
**Toronto and District S/D Association**, Bob Jaffray, Ontario  
**Hub City S/D Association**, Martin Mallard, Saskatchewan  
**Moose Jaw & District S/D Association**, Ken Wilson, Saskatchewan  
**Parkland S/D Association**, Bill Dorton, Saskatchewan  
**Regina & District S & R/D Association**, Gordon Doherty, Saskatchewan  
**Southeastern Saskatchewan S & R/D Association**, Ralph Hepburn, Saskatchewan

## **AUSTRALIA**

**New South Wales S/D Society**, Jim White, New South Wales  
**S/D Society of Queensland**, Graham Rigby, Queensland  
**Victorian S/D Association**, Mrs. D. McCubbin, Victoria

## **GERMANY**

**Berlin S/D Association**, Peter Schensick, Berlin

## **EUROPE**

**British Association of American S/D Clubs**, Mrs. Ruby Morkett, England  
**European Association of American S/D Clubs**, Cpt. Charles Converse

## **JAPAN**

**Kanagawa Ken S/D Council**, Susumi Okoshi, Japan

## **NEW ZEALAND**

**New Zealand S & R/D Association**, Art Shepherd, Christchurch, New Zealand

## **OVERSEAS**

**Overseas Dancers Association**, Ted Anthony, Cherry Hill, New Jersey

**YOU CAN HELP:** As officers change in your association we'll keep the listings correct if you will send us the name and address of your new president. Please send changes and additions to The Sets in Order American Square Dance Society "Directory Service," 462 North Robertson Boulevard, Los Angeles, California 90048.



# ASHTON

## RECORD CASE



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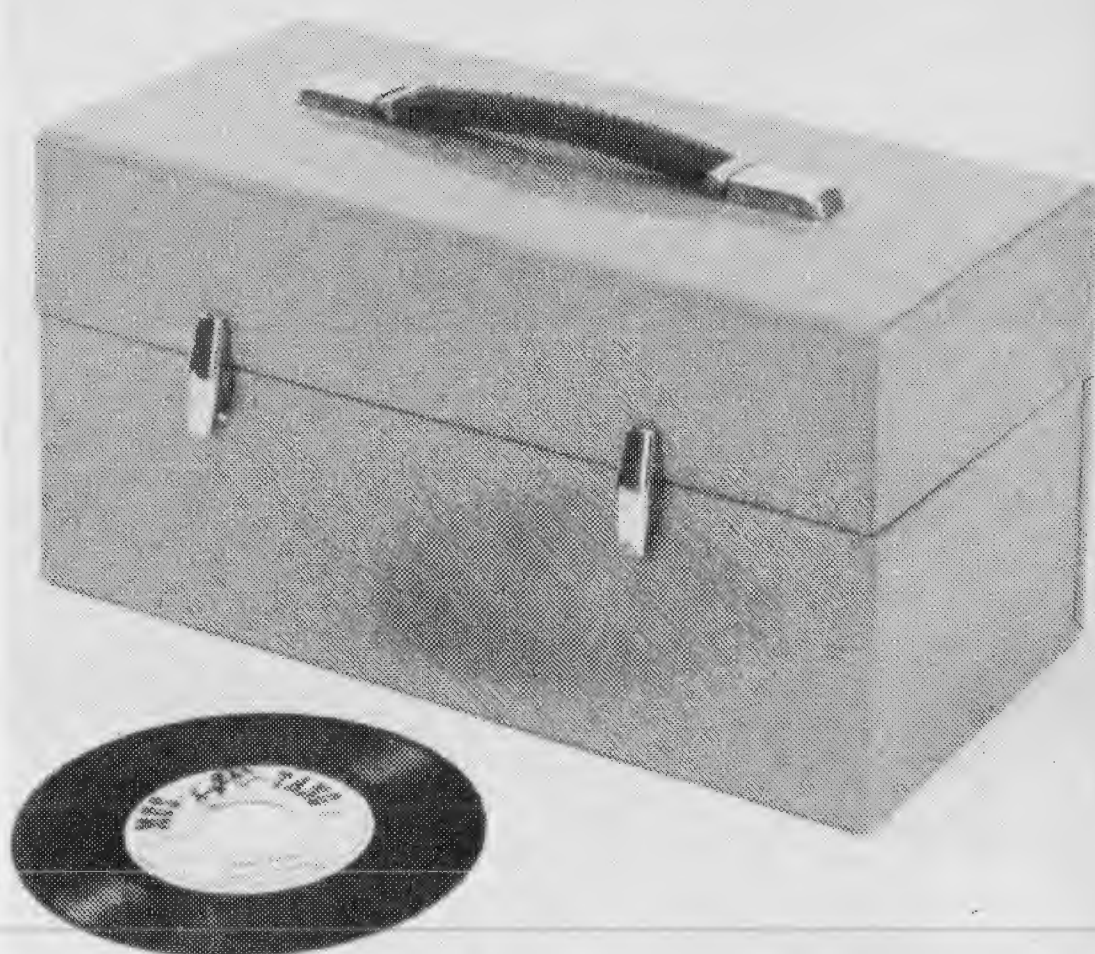
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# WORKSHOP



FOR LEADERS IN THE FIELD OF  
SQUARE AND ROUND DANCING

*September, 1972*

**M**ICHIGAN, THE LAND OF LAKES and industry, is on our travel itinerary this month. We'd like to invite you to come along with us to this state of big cities and beautiful recreation areas. Naturally, we've included a square dance, planning a stop at one of Bill Peterson's clubs. He'll call some of his favorites, figures that he has either "dreamed" up or picked up from others in his travels. So pack your "duds" and come along.

Heads slide thru and  
Square thru three quarters  
Slide thru and  
Right and left thru  
Rollaway  
Make lines go up and back  
Slide thru  
Everybody U turn back  
Box the gnat  
Change hands  
Allemande left

Sides right and left thru  
Four ladies chain  
Heads square thru three quarters  
Separate round one to a line  
Pass thru  
Wheel and deal  
Girls square thru three quarters  
U turn back  
Shake hands  
Pull by  
Left allemande

Couple number one stand back to back  
With corner box the gnat  
New heads square thru three quarters  
Separate round one to a line  
(four gents and four girls)  
Everybody square thru  
Centers square thru three quarters  
Others turn back  
Allemande left

Heads star thru  
Everybody partner trade  
Centers in  
Cast off three quarters  
Make new lines  
Star thru  
Centers partner trade  
Allemande left

Heads curlique  
Boys run  
Split the sides  
Round one to a line  
Cross trail  
U turn back  
Star thru  
U turn back  
Allemande left

Heads promenade halfway  
Lead right circle to a line  
Pass thru  
The ends fold  
Go right and left grand

Sides right and left thru  
Heads half sashay and  
Pass thru  
Both turn right round two  
Make lines  
Everybody half sashay  
Pass thru  
Centers run  
New centers run  
Allemande left

Four ladies chain across  
Head ladies chain to right  
New side ladies chain across  
Heads flutter wheel  
Then star thru  
Square thru three quarters  
Then circle to a line  
Forward eight and back so bold  
Centers fold  
Allemande left

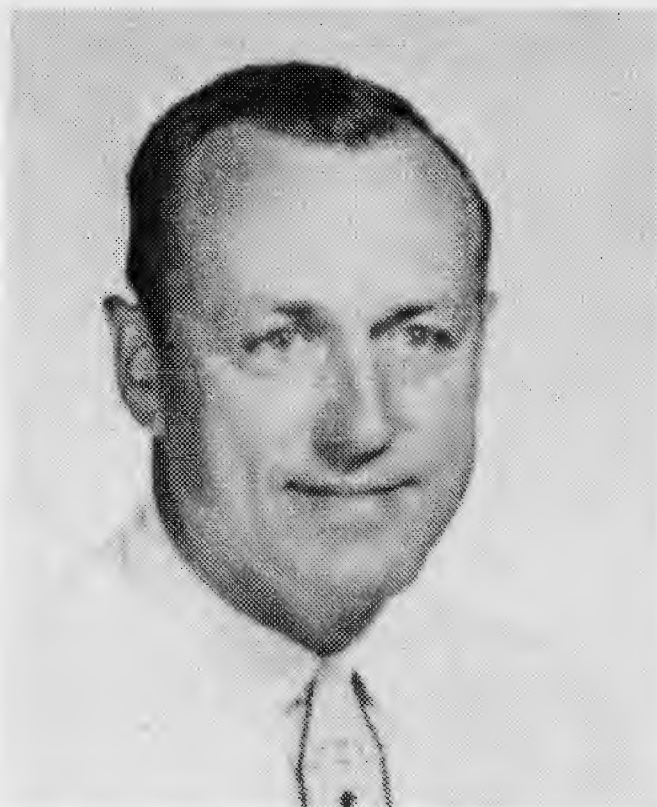
Heads promenade halfway  
Sides right and left thru full turn  
Heads square thru  
Outsides arch and substitute  
New centers in  
Centers roll out with half sashay  
Allemande left

Head ladies chain  
Side gents face corner  
Box the gnat  
Four ladies do a flutter wheel  
Girls square thru and  
Split the boys  
Round one and  
Line up four  
Forward and back  
Girls fold  
Allemande left



Heads promenade halfway  
 Lead right and circle to a line  
 Right and left thru  
 Same ladies chain  
 Star thru  
 Outsides dive thru  
 Centers right and left thru  
 Same four U turn back  
 Do sa do to a wave  
 Swing thru to a  
 Right and left grand

Head ladies chain  
 Same couples square thru  
 Slide thru and  
 Right and left thru  
 Do sa do to a  
 Wave and balance  
 Spin the top and lookout man  
 Partners all right and left grand



**BILL  
 PETERSON**

*Ever notice how many callers are school teachers? One such is Bill Peterson who hails from Livonia, Michigan, a suburb of Detroit and home of the automobile. Bill has taught for the past 15 years in the South Redford School District, where square dancing is part of the program. His introduction to the activity occurred when he attended a physical education class at Wayne University in Detroit and soon he was manning the mike to call for square dances. In addition to his clubs and beginner classes, Bill travels to out-of-town dates and has been featured at festivals and institutes. He has recorded for the Top and Hi-Hat labels and with his wife, Cathi, has written several round dances. Bill has also authored articles on children's dancing for magazines. Bill and Cathi are the parents of four children and one of Bill's philosophies is that square dancing should be fun for everyone!*

Allemande left  
 Alamo style  
 Swing half by the right and balance  
 Boys run right  
 Allemande left

Heads star thru  
 Pass thru  
 Star thru  
 Pass thru  
 Cast off three quarters  
 Right and left thru  
 Cross trail  
 Pass one  
 Allemande left

### **FUN SHOP**

By Jeanne Moody, Salinas, California  
 (#3 lady remember your #)  
 Number one roll a half sashay  
 Heads cross trail around one to a line  
 Pass thru, wheel and deal  
 Centers make a left hand star  
 Pick up your partner, star promenade  
 Back out and circle left  
 Number three lady roll half sashay  
 Circle left  
 Turn partner left do paso  
 Corner right  
 Partner left make an allemande thar  
 Slip the clutch and pass one  
 Left allemande

### **GRAND ROLL**

By Trevor Crabtree, Hawkes Bay, New Zealand  
 Heads rollaway, star thru  
 Walk out, California twirl  
 Rollaway, face partner back away  
 Come together at opposite position  
 Star thru, California twirl  
 Rollaway, walk into the center  
 Star thru, walk out  
 California twirl and rollaway  
 Face partner back away  
 Come together at home  
 Star thru, California twirl  
 (As heads are doing the above  
 sides do the following movements  
 all eight working at once)  
 Sides rollaway, face partner back away  
 Come together at heads star thru  
 California twirl and rollaway  
 Move into center, star thru  
 Walk out, California twirl  
 Rollaway, face partner back away  
 Come together at heads star thru  
 California twirl and rollaway  
 Move into center, star thru  
 Walk out, California twirl

### **SPECIAL WORKSHOP EDITORS**

Joy Cramlet . . . . .	Coordinator
Dick Houlton . . . . .	Square Dance Editor
Ken Collins . . . . .	Final Checkoff



Here are three dances which are catchy and good by Ed Fraidenburg, Midland, Michigan.

Head ladies chain three quarters  
Sides turn them and rollaway  
Pass thru, girls turn back  
Head men pass thru  
Turn right to an ocean wave  
Swing thru, girls trade  
Centers trade then  
Men run, centers fold  
Left allemande

Four ladies chain across  
Head men and corner forward and back  
Star thru, circle four  
Ladies break to a line  
Men together half sashay  
Girl on the right half sashay  
Girl on the right half sashay  
Girls together half sashay  
All star thru  
First couple left and next right  
Left allemande

Head ladies chain three quarters  
Side men turn them and rollaway  
Pass thru, men turn back  
Head men pass thru  
Turn right go around three  
Ocean wave, swing thru  
Men trade, centers trade  
Men run, pass thru  
Wheel and deal  
Centers square thru three quarters  
Left allemande

These two were sent to us by Darrell Hedgecock, Anaheim, California.

#### **MAYBE #1**

All four ladies chain  
Sides promenade halfway round  
Heads square thru four hands  
Swing thru the outside two  
Centers cross run  
Left swing thru  
Ends cross fold  
Allemande left

#### **MAYBE #2**

Heads square thru four hands  
Do sa do to an ocean wave  
Centers trade, swing thru  
Centers trade  
Centers cross run  
Left swing thru  
Ends cross fold  
Allemande left

#### **FORE**

By James H. Jenkins, Omaha, Nebraska  
Four ladies chain three quarters round  
Four ladies lead flutter wheel  
Four ladies lead dixie style ocean wave  
Back up boys then shoot that star  
Like a right and left grand

#### **DOWN UNDER**

By Art Shepherd, Aranui, Christchurch,  
New Zealand

Sides roll a half sashay  
Heads half square thru while they're that way  
Sashay thru  
The outside two you're doing fine  
Tag the line and face out  
Wheel and deal you'll hear me shout  
Substitute then pass thru man  
Corners all left allemande

#### **WILL DO**

By Hal Neitzel, Sarasota, Florida

Side two ladies chain  
Couple number one roll a half sashay  
Go cross the floor  
Split those two, around two  
Between the sides stand  
Forward six and back with you  
Star thru all six of you  
All double pass thru  
First two left, next two right  
Right and left thru  
With the two in sight  
Couples three and four only  
Tag the line in  
Everybody pass thru, partner trade  
Cross trail thru to a  
Left allemande

#### **SINGING CALL\***

#### **COULD I LIVE THERE ANYMORE**

By Billy Lewis, Rowlett, Texas  
Record: Kalox #1132, Flip Instrumental with  
Billy Lewis

OPENER, MIDDLE BREAK, ENDING  
Allemande left and allemande thar  
Right and left and the four men star  
The men back in you've got a star  
Shoot that star go full around  
A right to the corner pull on by  
Left allemande and weave around that ring  
Say Mamma is in the kitchen  
She's fixin' Daddy's supper  
Do sa do and then you promenade  
It's nice to think about it  
Maybe even visit but I wonder  
Could I live there anymore  
FIGURE:

Head two couples  
Promenade halfway round the ring  
Out to the right do a do sa do  
Swing thru go two by two  
Boys run to the right  
Bend the line and  
Do the right and left thru and  
Turn the girl you know slide thru  
Square thru three quarters round the ring  
Swing the corner girl and promenade  
It's nice to think about it  
Maybe even visit but I wonder  
Could I live there anymore

SEQUENCE: Opener, Figure twice for heads,  
Middle break, Figure twice for sides, Ending.



# ROUND DANCES

## HIGHBALLIN' — Grenn 14159

**Choreographers:** George and Eileen Eberhart

**Comment:** A fun two-step. Both Part A and Part B are repeated. Dance goes thru twice. Music is danceable.

### INTRODUCTION

1-4 OPEN Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

### PART A

1-4 Fwd Two-Step; Fwd Two-Step to end in LOOSE-CLOSED; Cross, Swivel, Cross, Swivel to end in REVERSE SEMI-CLOSED facing RLOD; Cross Two-Step end in LOOSE — CLOSED M face WALL;

5-8 Cross, Swivel, Swivel to SEMI-CLOSED, —; Fwd, Close, Bk, —; Bk, Close, Fwd, —; Fwd, Lock, Fwd, Lock;

9-12 Repeat action meas 1-4 Part A;

13-16 Repeat action meas 5-8 except to end in LOOSE-CLOSED M face WALL;

### PART B

1-4 Side, Close, Cross, —; Side, Behind, Side, Front; Side, Close, Cross, —; Side, Behind, Side, Front to SEMI-CLOSED;

5-8 Fwd, Close, Bk, —; Bk, Close, Fwd, —; Release handholds Change Sides Two-Step; Change Sides Two-Step end LOOSE-CLOSED M face WALL;

9-12 Repeat action meas 1-4 Part B;

13-16 Repeat action meas 5-8 except to end in SEMI-CLOSED;

**SEQUENCE:** Dance goes thru twice plus Face Partner Step Apart and Point.

## CHARISMA — Grenn 14159

**Choreographers:** Roy and Phyllis Stier

**Comment:** The music has the big band sound. The waltz has some identical footwork and eight measures are repeated.

### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY M face WALL, Touch, —;

### DANCE

1-4 Waltz Away, 2, 3; (Wrap to SKATERS face LOD) Fwd, —, Close; Identical Footwork Waltz In, 2, 3; Waltz Out, 2, 3;

5-8 Bwd Waltz, 2, 3; (Fwd, L Spot Turn, 2, 3 to end in LEFT-OPEN face RLOD) Fwd, —, Close; Opposite Footwork Twinkle, 2, 3; Thru, Side, Close to BUTTERFLY M face WALL;

9-12 Repeat action meas 1-4;

13-16 Repeat action meas 5-8 except to end in CLOSED;

17-20 Fwd, Side, Behind to SEMI-CLOSED face LOD; Weave in, 2, 3; 4, 5, 6 to MODIFIED BANJO M face DIAGONAL LOD & WALL; Manuv, 2, 3 to CLOSED M face RLOD;

21-24 Pivot, 2, Recov face LOD; Bk, Side, Close; (L) Waltz Turn; (L) Waltz Turn end M face LOD;

25-28 Fwd, Fwd/Turn, Recov to SEMI-CLOSED; Thru, Side/Close, Side; (Roll Across, 2, 3 to LEFT-OPEN) In Place, 2, 3; Step Fwd, Point/Turn, Thru to SEMI-CLOSED face RLOD;

29-32 Bk, Bk/Cut, Bk; Bk, Side, Draw/Touch to BANJO M face COH & RLOD; Bk, Pivot, Fwd to SEMI-CLOSED; Thru, Side, Close to BUTTERFLY;

**SEQUENCE:** Dance goes thru twice plus Ending.

**Ending:**

1-5 Waltz Away, 2, 3; (Wrap to SKATERS face LOD) Fwd, —, Close; Identical Footwork Waltz In, 2, 3; Waltz Out, 2, 3; Step Bk, Point, —.

## WHEN I LOST YOU — Hi-Hat 900

**Choreographers:** Joe and Opal Cohen

**Comment:** Excellent waltz music and a contemporary, intermediate level routine.

### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to CLOSED M face LOD, Touch, —;

### DANCE

1-4 (L) Waltz Turn; (L) Waltz Turn end M face LOD;  $\frac{1}{4}$  L Turn, Side, Drag to BANJO; Bk, Bk/Lock, Bk;

5-8 Banjo Pivot, 2, 3 to SEMI-CLOSED face LOD; Thru, Face Partner in BUTTERFLY M face WALL, Close; (Twirl) Side, Behind, Side; Pickup to CLOSED M face LOD, 2, 3;

9-12 Repeat action meas 1-4;

13-16 Repeat action meas 5-8;

17-20 Whisk, 2, 3 end facing RLOD in SEMI-CLOSED; (L Twirl end in SEMI-CLOSED facing RLOD) Fwd Waltz; Fwd Waltz; Pickup to CLOSED M face RLOD, 2, 3;

21-24 Whisk, 2, 3 end facing LOD in SEMI-CLOSED; (L Twirl end in SEMI-CLOSED facing LOD) Fwd Waltz; Fwd Waltz; Thru, Face, Close to CLOSED M face WALL;

25-28 Dip Bk, —, —; Manuv, 2, 3 M face RLOD; Spin Turn, 2, 3 end M face WALL; Bk/Lock, Bk to BANJO M face LOD, Fwd;

29-30 Manuv, 2, 3 end in CLOSED M face RLOD; R Turn, 2 M face LOD, Touch;

**SEQUENCE:** Dance goes thru twice plus Ending.

**Ending:**

1-4 (L) Waltz Turn; (L) Waltz Turn end M face WALL; (Twirl) Side, Behind, Side; Thru, Apart, Point.

## STEEPLECHASE LANE — Hi-Hat 900

**Choreographers:** Bob Foster and Sharon

Gregory

**Comment:** A fast moving easy two-step to good modern music.

### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

### PART A

1-4 Fwd Two-Step; Fwd Two-Step; Step, (Please turn to page 53)





**BOAC**  
TAKES GOOD CARE OF YOU

The American Square Dance Workshop  
*presents*



# EUROPE

**1973**

AUGUST 23  
thru  
SEPTEMBER 6

*You'll visit*  
**ENGLAND  
HOLLAND  
BELGIUM  
GERMANY  
and SWITZERLAND**

**BOB and BECKY  
OSGOOD**

*take pleasure in announcing the  
1973 tour escorts  
Jerry and Kathy Helt  
Irv and Betty Easterday*



American Square Dance Workshop, Inc.



## EUROPE 1973

August 23 - September 6



YOU ARE INVITED to come travel with the happiest of companions, your fellow square dancers, to places you've heard of all your life but never thought you'd ever visit in person. In the short space of just two weeks, you will experience the thrill of seeing five equally fascinating but distinctly different European countries. Enlarge your horizons by absorbing history, art, architecture, geography and customs on a relaxed trip where nothing is required of you but to come and have a ball enjoying the places and the people.

**LEADERSHIP:** You will enjoy the personal attention of Jerry and Kathy Helt of Cincinnati, Ohio, and Irv and Betty Easterday of Boonsboro, Maryland, who will be your tour leaders. The Helts led the 1969 ASDW European tour and both couples have had many years' experience working with people and teaching square and round dancing.

**QUALITY:** Everything will be the finest. First-class and deluxe hotels including private bath will be used throughout. Two meals—sometimes three—will be included every day.

**FEATURES:** Travel between cities will be by modern aircraft and your trans-Atlantic jet flight will remain among your fondest memories. You will see the fascinating highlights of each country as you cruise in streamlined motor coaches. In addition you'll have ample time in each city to enjoy yourself to the fullest.

**EXTRAS:** There will be many, including special dinners in Brussels and Lucerne, outstanding evening events in London, Amsterdam and Frankfurt, plus several intriguing surprises.

**SQUARE DANCES:** You will be warmly welcomed at the Nineteenth Annual European Square Dance Round-Up in Germany, and you will enjoy an evening dancing with new friends in England.

The fun starts the day you sign up. At regular intervals you will receive information on every phase of your coming travel adventure. Bulletins will give you details on areas you will visit as well as suggest travel clothing, how to pack, requirements for passports, health documents, etc. Anticipation and pre-planning are an exciting part of your adventure.

So, don't delay. Sign up today. Space is limited.

Photos courtesy of British Tourist Authority and Swiss National Tourist Office.

### PUT YOURSELF IN THE PICTURE

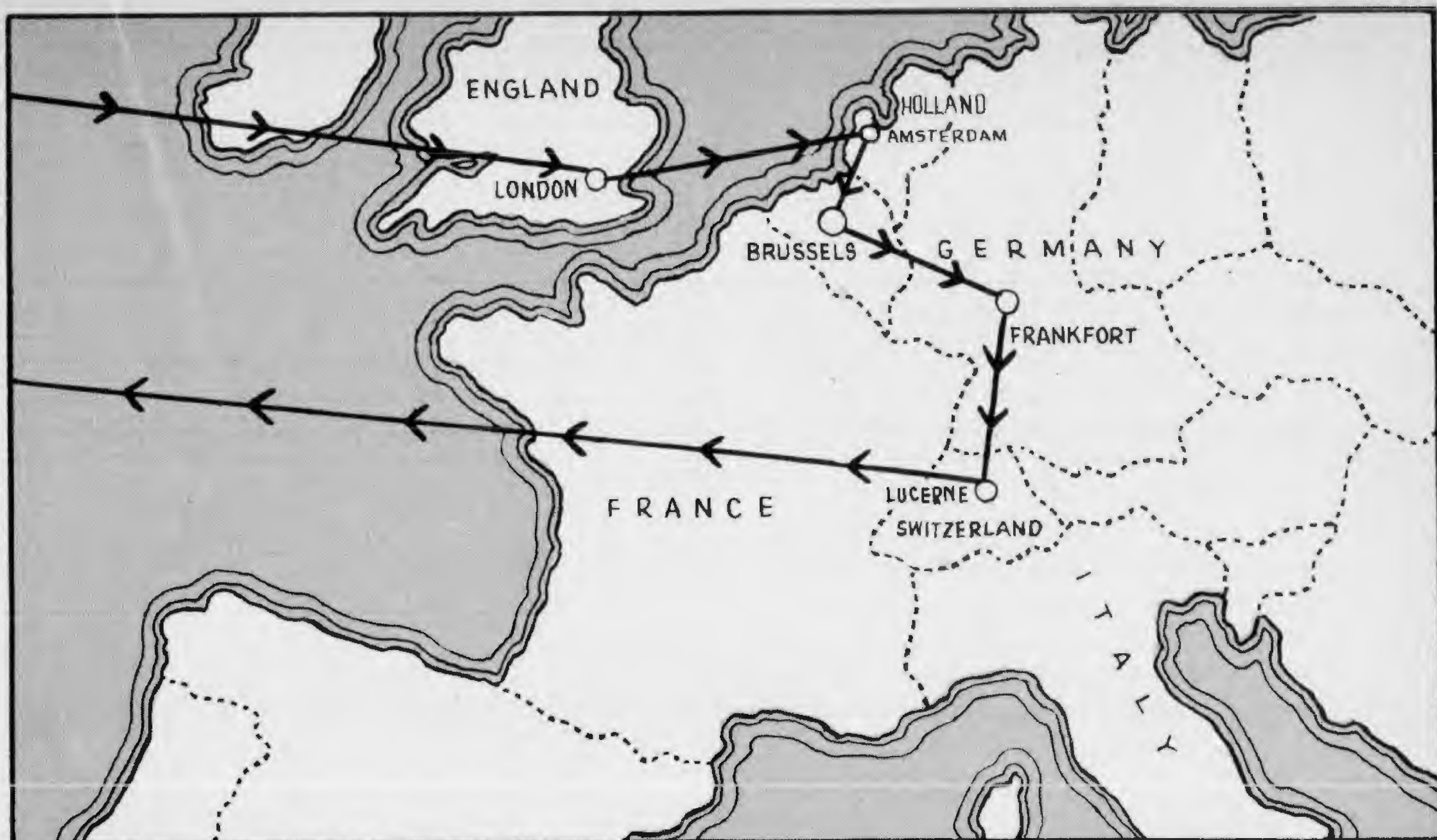
Everything described on the following pages is yours when you fill out the application coupon on the last page. You may enjoy sharing this experience with another couple, a square of dancers from your local club, or perhaps the entire club would like to come. Write us if you wish additional brochures or more information.

Oh yes, the cost

**\$845.00\*** per person from New York.

\*Air based on 14-21 day GIT Group Tour Basing Fares  
(for everything described on the following pages)





## ITINERARY

### 1st day — Thursday, August 23

Today our adventure begins as square dancers board jets in Los Angeles and other cities en route to Kennedy Airport in New York City where we meet in the BOAC Lounge. From here our jet flight takes us across the Atlantic on our overnight hop to England.

### ENGLAND

### 2nd Day — Friday, August 24

On our arrival in LONDON we'll be met by travel representatives of the area who will see us through customs. We'll then have our first sightseeing in England as we go on a tour of London's East End including the principal streets of the commercial and financial centers. Our drive will take us via Fleet Street to visit St. Paul's Cathedral; next through Cheapside to the Tower of London, where we will see the glittering collection of the Crown jewels, and then continue to the old Curiosity Shop, immortalized by Charles Dickens. We will arrive at our HOTEL KENSINGTON CLOSE in time for luncheon. The afternoon is unscheduled and we suggest a nap to make up for the change in time in crossing the Atlantic. Following dinner tonight we'll attend a performance at the London Pallad-

ium where we have prime stalls reserved to view the show at this leading vaudeville theatre.

### 3rd Day — Saturday, August 25

This morning we'll enjoy more of London as we travel via Marble Arch and Hyde Park to historic Buckingham Palace to view the colorful "Changing of the Guard" (if held). We will continue on to Westminster Abbey for a visit of the interior, then to the Houses of Parliament, Trafalgar Square, Piccadilly Circus, and Theatreland. Our afternoon is unplanned to allow time for shopping or sightseeing in this fabulous city and in the evening we'll join our British friends for a memorable square dance party.

### 4th Day — Sunday, August 26

We have a free morning for a walk or to attend church and in the afternoon we journey to WINDSOR, traveling through beautiful countryside to the villages of Datchet and Eton with its famous college. After crossing the Thames over Windsor Bridge, we arrive at the Castle for a visit of the State Apartments. We proceed through the charming village of Old Windsor and along Runnymede, associated with the Magna Carta and site of the Kennedy memorial, to Hampton Court Palace, home



of King Henry VIII where we will have time to see the impressive grounds before returning to London for dinner at our hotel.

## HOLLAND

### 5th Day — Monday, August 27

Today we say goodbye to England and hello to Holland, land of tulips, canals and cheese. After a short flight to AMSTERDAM, we will be met at the airport and taken on a sightseeing tour of the Dutch capital. We will drive through the Old Quarters with the picturesque old house-fronts and narrow streets. We will view the Royal Palace on our way to the Rijksmuseum, housing the largest collection in the world of Rembrandt's works. We will visit a diamond cutting workshop where we can watch skilled cutters and polishers shaping precious stones. After seeing the Portuguese Synagogue, Rembrandt's House and the "Weeping Tower" we will proceed to our HOTEL VICTORIA. After dinner at our hotel tonight we will have a romantic motorlaunch trip through the fascinating canals of Amsterdam. We will be comfortably accommodated in a candle-lit glass-topped motorlaunch with melodious background music, providing an excellent setting for this delightful cruise through the beautifully illuminated canals. We've ordered moonlight for this one.



### 6th Day — Tuesday, August 28

We have a free morning for shopping or wandering through the intriguing streets of Amsterdam. This afternoon we leave for an excursion to VOLENDAM and MARKEN. We drive through the Dutch polders (10 feet below sea level) visiting enroute a cheese-making farm in Broek in Waterland. We proceed to Volendam with its wooden houses on the shore of the IJsselmeer, where men and women still wear their colorful regional costumes. We will board a motorboat to Marken, another idyllic fishing settlement and will see how these industrious people are changing salt water to arable land. The interior of the houses in Marken are spotlessly clean and

decorated with colorful pottery. Dinner at our hotel this evening.

## BELGIUM

### 7th Day — Wednesday, August 29

Leaving Amsterdam by motorcoach this morning we will drive through the Dutch countryside to The Hague, seat of the Government, to view the Houses of Parliament, Hall of Knights, summer residence of the Queen and the Peace Palace. Art lovers will particularly enjoy the "Maurits House". Continuing on our way, our next stop will be Rotterdam, largest harbor in the world and the most important seaport in Europe. We will see how these industrious people have rebuilt their city after it was totally demolished during World War II. From here our coaches will take us across the border of Belgium and we will pay a visit to Antwerp, one of the world's great ports, center of the diamond-cutting industry and home of several famous Flemish painters. We will visit Rubens House, built in 1610 and designed by the painter himself, as well as the 14th-Century Cathedral. In the mid-afternoon we will reach our HOTEL PLAZA, our home in Brussels for the next two nights. During our day's journey, we will stop for lunch along the way, where we'll have time to try some of the local cuisine on our own.

### 8th Day — Thursday, August 30

Today we will have a half-day city tour of Brussels, which will acquaint us with the modern, elegant atmosphere of new Brussels contrasted with the old city and its narrow streets and houses decorated with ornamental ironwork. We will drive past the Bourse, the stock exchange, the clock tower with its carillon and 12 moving figures which emerge at noon and midnight. We'll stop at the Grand Place, one of Europe's most beautiful squares, completely surrounded by flamboyantly decorated 17th Century Guild Houses and dominated by the Town Hall which we will visit. We'll see the Manneken Fountain, known as Brussels' oldest citizen, and stop at the tiny square, Place du Petit Sablon, with its 48 tiny statues representing the traditional crafts of Brussels. We'll drive past the shopping areas, the Palais du Beaux Arts, the King's Palace and stop at the Palais de Justice. Before returning to our hotel we'll drive thru part of the beautiful



Forest of Soignes to Beersel Castle, made of brick and surrounded by a moat. The balance of the day is free for independent activities. In the evening we'll enjoy dinner at a restaurant typical of the area.



## GERMANY

### 9th Day — Friday, August 31

Today we take our leave of Belgium. On our arrival at Frankfurt International Airport we'll be met by a local representative and introduced to the old and new sections of this interesting city on our sightseeing tour. We will visit the House of Goethe—a reconstruction of the original home which was destroyed during the war. We will see St. Paul's Church, the medieval Town Hall with the 13th century Cathedral and the Palm Garden, with an extensive collection of tropical plants and flowers and the world's most unusual driving school. We will check in to our HOTEL METROPOLE in time for dinner.

### 10th Day — Saturday, September 1

This morning our buses will take us to HEIDELBERG, setting for the operetta, "The Student Prince". The city is also known for its spectacular 700-year-old castle, the Holy Ghost Church, the University with the Student's Prison and the old student inn called the "Red Ox", all of which we will see. The courtyard of the picturesque Castle serves as the stage for the annual summer drama and music festival, and it is also noted for housing the world's largest wine cask. This afternoon is unscheduled so we can enjoy the excellent shopping this country has to offer. In the evening we'll join with our overseas' square dance friends for the Nineteenth Annual European Square Dance Round-Up.

### 11th Day — Sunday, September 2

This will be an exciting day. Following breakfast our streamlined motor coaches will take us to Rudesheim, the gateway to the romantic region of the middle Rhine. We'll board a Rhine River steamer for a

cruise down the fabled Rhine River thru the Rhine Gorge where breathtaking cliffs rise on either side. Perched precariously along these cliffs are beautiful old castles, crumbling ruins and famous vineyards which produce some of the world's best wine. We'll see the Lorelei Rock where singing Rhine Maidens once lured sailors to a watery grave, according to the legend. A picnic lunch will be enjoyed on board. We leave the steamer at Coblenz, where the Moselle River joins the Rhine, and board our waiting motor coach for the return to our hotel.

## SWITZERLAND

### 12th Day — Monday, September 3

Today a short flight takes us across the Alps to beautiful Switzerland, a favorite with everyone. We will be met at the airport in Zurich by a local representative where we will board motor coaches for a scenic drive to LUCERNE. Upon arrival in Lucerne, we will view the highlights of the area including the original Lion Monument dedicated to the Swiss Guard, the Chapel Bridge of 1333 and the wooden Dance of Death Bridge of 1407 as well as the medieval walls and the ancient Town Hall of 1599. We will check in to our PALACE HOTEL in time to get ready for a traditional dinner of Swiss Fondue to be served at the Restaurant Stadtkeller in the center of this old town. This quaint restaurant dates from 1781 and features superb entertainment of Swiss music and dancing.

### 13th Day — Tuesday, September 4

Another day we will always remember as a full-day travel adventure takes us to the Bernese Oberland area, featuring an ascent of the Bruniz Pass at 3,400 feet. We drive past the Lakes of Lucerne, Sarnen and Lungern, the Gorge of the Aare at Meiringen, hollowed out by former glaciers, Lake Brienz to Interlaken, the world-famous resort with its memorable view of the Jungfrau. Lunch will be a special treat today at the glacier village of Grindelwald at the foot of the Wetterhorn, a well-known ski resort. We'll also see the valley of Lauterbrunnen with the Staubbach Falls and the Trummelbach Falls which descend in five wonderful cascades inside the Black Monk. We will return to our hotel in time for dinner.



## 14th Day — Wednesday, September 5

Today is ours to do with as we wish exploring this intriguing and charming city. All of us will want to do some shopping in this land noted for watches and chocolate. Tonight we'll have a scrumptious Farewell Banquet to close the pages of our exciting European Holiday.



U.S.A.

## 15th Day — Thursday, September 6

Our adventure ends today as we board our SWISSAIR jet and return to our homes with a storehouse of warm memories. BON VOYAGE.

### CONDITIONS AND SPECIFICATIONS

**TRANSPORTATION:** Air travel by Jet based on 14-21 day GIT Group Tour Basing Fares, subject to participation of a minimum of 15 persons on entire flight itinerary, in Economy Class on Trans-Atlantic flights and with Tourist Class transportation in Europe and with Jet Tourist Class Family Plan or Excursion Rate (where available) for domestic U.S. and Canadian flights. Services of BOAC, SWISSAIR, or any IATA and ATC carriers may be used. Surface travel in Europe is by deluxe motorcoach and First Class local steamer.

**HOTELS:** Deluxe and superior grade hotels as indicated in the itinerary, based on two persons sharing a twin-bedded room with private bath. Any change in hotels will be of the same or better quality than listed. (Supplement for single room: \$52.00 per person.)

**MEALS:** Continental breakfast and table d'hote dinners are included. Lunch is included the first day, and on most full day tours.

**SIGHTSEEING:** As specified in the itinerary, by private motorcoach throughout, with English-speaking guides. All entrance fees and seat reservations included to events specified in the itinerary.

**TOUR ESCORT:** The size of the tour group will determine the number of square dance escorts. At least one square dance couple will serve with each unit, plus local guides for all specified sightseeing.

**TRANSFERS:** Conveyance of passengers and baggage (one average-sized suitcase per person) between terminals, airports, steamer piers, restaurants, special events and hotels, is included as well as the assistance of an English-speaking representative. Transfers will be by motorcoach.

**BAGGAGE:** Limited to 44 pounds per person by overseas air allowance. One average-sized suitcase per person. Hand luggage and small personal articles are owner's responsibility and are included in the above weight.

**TIPS AND TAXES:** Hotel service charges, state and local taxes and tips to hotel personnel, baggage porters and local guides and drivers are included. Airport taxes are included.

**NOT INCLUDED:** Passports, visas and health documents, personal and baggage insurance, transport and handling of excess baggage, items of a personal nature, such as laundry, telegraph or telephone expenses, beverages including tea and coffee (except at breakfast) and food not on the regular table d'hote menu, are not included. Lunches, except as listed, are not included.

**RATES:** The tour and air costs are based on present tariffs and current airline rates and the exchange rates of foreign currencies in relation to the United States dollar and are subject to change in case of decreases, or increases, due to fluctuation in Exchange Rates, changes in airline rates, or due to other causes, when final payment is made.

### PLANNING YOUR TRIP IS HALF THE FUN

As you've read this itinerary we hope that you have "put yourself in the picture" and imagined yourself visiting some of those places you've dreamed about since you were very young. Planning well ahead will allow countless hours of anticipation. We'll be sending you additional reading material and information after you register. You'll find the library filled with information on these cities and countries. Remember, while it's impossible to see everything in just a brief two weeks, this tour is planned in detail to include sample highlights of the typical, the beautiful, the historic, the exciting, and the memorable, so that your square dance travel experience will indeed be a happy one.

You'll find that square dancers make ideal travel companions. The size of the group is limited so that we all will get to know each other well. A stand-by list will be maintained once the tour quota is reached. Reservations and bookings are available only through this organization and at our Los Angeles address. We welcome your inquiries.



## ADDITIONAL INFORMATION AND GENERAL CONDITIONS

The following tour conditions are standard procedure for group travel and are listed here for your information:

**RESPONSIBILITY:** All arrangements for land accommodations, transportation and sightseeing are made by Mundia Tours and Travel Co., and/or their agents; all arrangements for trans-Atlantic transportation are made by various airlines, as shown, which companies are not to be held responsible for any act, omission or event after the passenger has disembarked from the plane. The usual passage contract in use by the airline company when issued shall constitute the sole contract between such airline and the purchaser of this tour and/or the passengers. All reservations, rates, schedules, accommodations and services are subject to the rules, regulations and conditions established by the carrier, hotel or other company instrumentally providing the same and may be subject to change without notice.

The American Square Dance Workshop, Inc., Bob and Becky Osgood, or Mundia Tours and Travel Co., accept no liability for any change or variances in reservations, rates, schedules, accommodations or services referred to in our specifications. Neither are we liable for any delays, inconveniences, accident, expense or mishap of any kind whatsoever resulting entirely or in part from the negligence of others or from causes beyond our control. We also reserve the right to decline to accept or retain any passenger as a member of the tour; in such instance, the full or an equitable amount will be refunded.

**REFUNDS:** Claims for refunds must be made within sixty days of termination of tour, accompanied by a statement from the tour escort, agent or representative, detailing the services not taken. Refunds can not be made for unused transportation, involving party tickets, or chartered motorcoaches or for sightseeing trips or meals not taken. Refund claims for unused hotel accommodations are subject to at least 48 hours notice of cancellation being given to the hotel through the tour escort, agent or representative, such refunds being entirely at the discretion of the hotel management concerned. Refunds are based on the actual cost of the relevant services and not on a per diem basis.

**CANCELLATIONS:** In the event of cancellation, complete refunds will be made until July 5, 1973. After that date a cancellation charge will be made for cablegrams and other out-of-pocket expenses regarding land arrangements. Refunds for airfare are made according to IATA regulations which specify that 25% of the airfare is subject to forfeiture if cancellation is made under 30 days.

American Square Dance Workshop, Inc.

462 North Robertson Boulevard  
Los Angeles, California 90048

Here is our application and deposit for  
Europe 1973.

(please type or print).

Name \_\_\_\_\_  
(last) (his—in full) (hers—in full)

Address \_\_\_\_\_  
(street and number)

\_\_\_\_\_  
(city) (state) (zip code)

Enclosed is our deposit of \$200.00 (\$100.00 per person.) We understand that the balance is due by June 5, 1973. We have read the itinerary and fully understand the payment and cancellation clauses relative to the tour and to the air fare. (Payments in U.S. Dollars, please. Checks should be made payable to Bob Osgood.)

\_\_\_\_\_  
signed

\_\_\_\_\_  
(date)

Please complete both sides of this application form before mailing it in. If this is your first tour with us, in order to help us recognize you when we meet, please include a recent snapshot of yourselves with your application.



**EXTENSIONS:** The fare shown in this itinerary is based on the 14-21 day excursion rate. This requires that the tour be ended and the participants returned to their city of debarkation at the end of the tour. Should 15 or more persons be interested in remaining in Europe for an additional week, they may do so at no additional overseas' airfare as long as they return to the U.S. together. By paying the difference between this rate and the greater cost of the regular Economy fare, an individual may remain in Europe after the tour has been completed and return at some later date.

**BADGES:** A special individualized tour badge will be provided each participant in advance of the tour. A badge charge of \$1.50 will be made only to those having to cancel the tour.

**SPECIAL SERVICES:** All those participating in the tour will be provided with regular tour bulletins during the months prior to the tour. Information on places to be visited, documents required for travel and recommended reading will be included.

**SQUARE DANCES:** Although this is a tour of Square Dancers, it is not necessarily a Square Dance tour. All transportation to and from Square Dances and all admissions are included but those not wishing to attend these events are completely at liberty to use the time as they see fit.

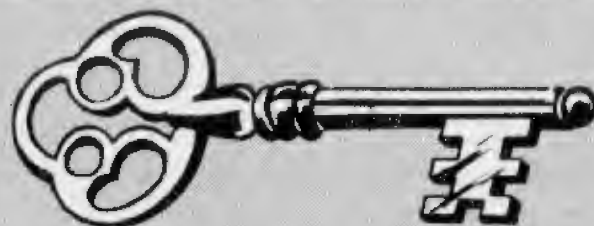
**WHO MAY PARTICIPATE:** This tour is especially designed for married square dance couples. (Consideration will be given to single square dancers who would like to apply.)

**CHANGES IN ITINERARY:** Working far in advance, certain substitutions and/or changes in itinerary, transportation and hotels may be necessary and the American Square Dance Workshop, Inc. reserves this right; however, should any deviations from the planned itinerary occur, the American Square Dance Workshop, Inc. assures all participants that substitutions of any nature will be of an equal or better value than that stated within the itinerary.

**LUGGAGE AND REFRESHMENTS ON THE JOURNEY:** We take no responsibility for luggage or personal belongings. Every possible attention will be given by our agents and representatives but luggage insurance is recommended. Expenses for refreshments and meals enroute will be borne by you unless otherwise specified in the itinerary. Meals on the Jet aircraft are included as part of your air ticket.

**PASSPORT:** You must obtain a valid passport and health certificate covering your journey. You will receive these instructions after booking.

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How long have you been square dancing?\_\_\_\_\_ What is the name of your "home" club?\_\_\_\_\_

**Now, send this in, then sit back and dream! You'll be hearing from us soon with more exciting news and information on your big Adventure.**

Happy Dancing  
Bob and Becky Osgood





**(STEEPLECHASE, continued from page 44)**

- Turn in, Point, —; Arnd, 2, 3, to end facing LOD in SEMI-CLOSED, —;
- 5-8 Repeat action meas 1-4 except to end in CLOSED M face WALL;
- 9-12 Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —;
- 13-16 (Twirl) Side, Behind, Side, Touch; (Rev Twirl end in CLOSED) Side, Behind, Side, Touch; Turn Two-Step; Turn Two-Step end in BUTTERFLY M face WALL;
- PART B
- 1-4 Side, Close, Turn to OPEN face LOD, —; Bk to Bk Side, —, Behind to end in OPEN facing LOD, —; Fwd Two-Step; Fwd, Close, Bk, —;
- 5-8 Bk, Close, Fwd, —; Solo Turn Away Two-Step; Together Two-Step to BUTTERFLY M face WALL; Rock Side, —, Recov to BANJO M still face WALL, —;
- 9-12 Banjo Arnd, 2, 3, —; On Arnd, 2, 3 to end in BUTTERFLY, —; Side, Close, Thru, —; (Twirl) Side, Close, Thru to SEMI-CLOSED facing LOD, —;
- SEQUENCE: A — B — A — B — A (first 14 meas) plus Ending.
- Ending:
- 15-16 BUTTERFLY Raise on Toes, —, —, —; Apart, Point, —, —.

**THE BEST MAN — Pulse 501**

**Choreographers:** Bud and Shirley Parrott

**Comment:** A two-step routine for experienced dancers with good danceable music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;
- PART A
- 1-4 Fwd Two-Step; Fwd, Close,  $\frac{1}{4}$  R Turn M face WALL, —; Side, —, Close, —; Side, Touch to face LOD in SEMI-CLOSED, Rock Bk, Recov;
- 5-8 Pickup to CLOSED, —, 2, —; Fwd, Close,  $\frac{1}{4}$  R Turn M face WALL, —; Turn Two-Step; Turn Two-Step end M face WALL;
- 9-12 Side, Close, Side, —; Behind, Side, Thru to SEMI-CLOSED face LOD, —; Fwd, Close, Bk, Bk; Bk, Close, Fwd, Turn to face WALL in CLOSED;
- 13-16 Side, Close, Thru/Close, Turn to face LOD in SEMI-CLOSED; Bk, Bk, Bk/Cut, Bk; Rock Bk, —, Recov to CLOSED, —; Pivot, —, 2 to end in BANJO M face LOD, —;
- PART B
- 1-4 Fwd, Lock, Fwd, —;  $\frac{1}{4}$  R Turn M face WALL, —, Side, Close; Thru to REVERSE SEMI-CLOSED, —, Point twd RLOD, —; Bk/Turn to face WALL, Side, Thru to SEMI-CLOSED face LOD, —;
- 5-8 Walk Fwd, —, 2 to CLOSED, —; Turn Two-Step; Turn Two-Step M face LOD; (Twirl) Walk Fwd, —, 2 end in CLOSED, —;
- 9-12 Side, Close, Cross to SIDECAR, —; Fwd,

**THIS MONTH'S ROUNDS**

Each year about this time the number of new rounds reflect the rush brought about by the National Convention and Summer Institutes. The following six rounds came in after the space allotment was all used up. Perhaps these reviews will help.

**MANDY — Mibs 1003**

**Choreographers:** Art and Ruth Youwer

**Comment:** This is a fast two-step with adequate music.

**CHOO CHOO BOOGIE — Flip side to Mandy**

**Choreographers:** Michelle and Kelly Bailey

**Comment:** This routine is for the teen-age dancer. The music has vocal throughout.

**UP COUNTRY QUICKSTEP MIXER—Grenn 15014**

**Choreographer:** Al Rowland

**Comment:** A peppy easy two-step mixer to the tune, "Hey Look Me Over". Dance goes thru three times.

**$\frac{3}{4}$  TIME MIXER — Flip side to Up Country Quickstep Mixer**

**Choreographers:** John and Mona Kronholm

**Comment:** This waltz mixer is not difficult. The dance goes thru six times. The music is adequate.

**TANGO MARGARITA — Mibs 1002**

**Choreographers:** Harve and Marge Tetzlaff

**Comment:** The tango music is well played. The routine keeps you busy. The dance goes thru once plus eight measures of part one.

**ALOHA WALTZ — Flip side to Tango Margarita**

**Choreographers:** Harve and Marge Tetzlaff

**Comment:** An easy waltz and the routine goes thru two and a half times. The music is adequate.

- Lock, Fwd, —; Rock Fwd, Recov, Side, Cross end in BANJO M face LOD; Fwd, —,  $\frac{1}{4}$  R Turn face WALL in CLOSED, —;
- 13-16 Turn Two-Step; Turn Two-Step end M face WALL; Side, —, Behind/Side, Thru; Pickup, —, 2 to CLOSED M face LOD, —;
- PART C
- 1-4 Fwd Two-Step; Fwd Two-Step; Cut, Bk, Cut, —; Bk, Close,  $\frac{1}{4}$  R Turn face WALL in CLOSED, —;
- 5-8 Turn Two-Step end M face RLOD; Bwd Two-Step; Back  $\frac{1}{4}$  R Turn,  $\frac{1}{4}$  R Turn face LOD in SEMI-CLOSED, Fwd, Fwd; Fwd, —, Manuv to face RLOD in CLOSED, —;
- 9-12 Side, Close, Pivot, —; 2 to face WALL, —, Back, —; Back, —, Side, Close; Side to BANJO M face LOD, —, Fwd, —;
- 13-16 Fwd, Lock, Fwd, —; Manuv M face RLOD in CLOSED, —, Side, Close; Pivot, —, 2 face LOD, —; (Twirl) Fwd, —, 2, —;
- SEQUENCE: A — B — A except to end in SEMI-CLOSED — C plus Ending.



Ending:

- 1-4 Fwd Two-Step; Fwd Two-Step end M face WALL; (Twirl) Side, —, Behind, —; Side, —, Close, Apart.

### **CALL ME DARLIN' — Pulse 501**

**Choreographers:** Bruce and Shirley Johnson

**Comment:** A waltz routine that will interest all round dancers. The music is pleasant.

#### **INTRODUCTION**

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;

#### **PART A**

- 1-4 Waltz Away, 2, 3; Waltz Together, 2, 3; Bk to Bk, 2, 3; Face to Face, 2, 3 end in CLOSED M face WALL;

- 5-8 Balance Bk, Touch, —;  $\frac{1}{4}$  R Turn, 2, 3 to face RLOD;  $\frac{1}{4}$  R Turn, 2, 3 to face COH in BUTTERFLY; Side, Draw, —;

- 9-12 Repeat action meas 1-4;

- 13-16 Repeat action meas 5-8 except to end in SIDECAR M face RLOD;

#### **PART B**

- 17-20 Twinkle, 2, 3; Twinkle, 2, 3; Step Fwd, Point, —; Back, Point, —;

- 21-24 (Twirl end CLOSED) Back, Back, Side to face WALL; Manuv, 2, 3 to end M face RLOD; (R) Waltz Turn; (R) Waltz Turn end SIDECAR face DIAGONAL LOD and WALL;

#### **PART C**

- 25-28 Twinkle, 2, 3 to BANJO; Twinkle, 2, 3 to SIDECAR; Twinkle, 2, 3 to BANJO; Twinkle, 2, 3 to SEMI-CLOSED facing LOD;

- 29-32 (Twirl) Fwd, 2, 3 to CLOSED; Manuv, 2, 3 M face RLOD; (R) Waltz Turn; (R) Waltz Turn to end in BUTTERFLY;

SEQUENCE: A — B — C — A — B — C plus tag.

Tag:

- 1-4 Waltz Away, 2, 3; Waltz Together, 2, 3; (Twirl) Fwd, 2, 3; Fwd/Face, Apart, —.

### **MAKE THE WORLD GO AWAY — Stardust 1000**

**Choreographers:** Bill and Cathi Peterson

**Comment:** The music has a Latin sound. The two-step is not difficult.

#### **INTRODUCTION**

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

#### **PART A**

- 1-4 Fwd Two-Step; Fwd Two-Step; Apart, Close, Together, —; Side, Close, Thru to CLOSED M face WALL, —;

- 5-8 Turn Two-Step; Turn Two-Step M face WALL; Side, Touch, Side, Touch; (Twirl end in SEMI-CLOSED) Walk Fwd, —, 2, —;

- 9-12 Repeat action meas 1-4;

- 13-16 Repeat action meas 5-8 except to end in BUTTERFLY M face WALL;

#### **PART B**

- 17-20 Face to Face Two-Step; Back to Back Two-Step end in OPEN facing LOD; Side, Close, Back, —; Side, Close, Fwd, —;

- 21-24 Apart, Behind, Side, Touch; (L Roll, 2,

3, Touch to end in CLOSED) Side, Behind, Side, Touch; Turn Two-Step; Turn Two-Step end in BUTTERFLY M face WALL;

- 25-28 Repeat action meas 17-20;

- 29-32 Repeat action meas 21-24 except to end in SEMI-CLOSED;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 Fwd Two-Step; Fwd Two-Step; Side, Touch, Side, Touch; Apart, —, Point, —.

### **PRETTY WORLD — Stardust 1000**

**Choreographers:** Bill and Elizabeth Sloop

**Comment:** An easy two-step with six measures repeating. The music is adequate.

#### **INTRODUCTION**

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face WALL, —, Touch, —;

#### **PART A**

- 1-4 Side, Close, Fwd, —; Side, Close, Back, —; Change Sides, Two-Step; Arnd to face partner Two-Step M face COH;

- 5-8 Side, Close, Fwd, —; Side, Close, Back, —; Change Sides Two-Step; On Arnd to face partner Two-Step M face WALL;

- 9-12 Side, Behind, Side, Front; Side, Behind, Side, Front; Side, Close, XIF, —; Side, Close, XIF, —;

- 13-16 Turn Two-Step; Turn Two-Step end M face WALL; (Twirl, —, 2, —;) Side, —, Behind to face LOD in OPEN, —; Walk Fwd, —,  $\frac{1}{4}$  R Turn to end in BUTTERFLY M face WALL, —;

#### **PART B**

- 17-20 Face to Face Two-Step; Back to Back Two-Step; Back to Back Two-Step; Face to Face Two-Step;

- 21-24 (Twirl) Side, Behind, Side, —; (Rev. Twirl) Side, Behind, Side, —; Face to Face Two-Step; Back to Back Two-Step;

- 25-28 Back to Back Two-Step; Face to Face Two-Step; (Twirl) Side, Behind, Side, —; (Rev. Twirl) Side, Behind, Side, —;

- 29-32 Side, Close, XIB, —; Side, Close, XIB, —; (Twirl to end in SEMI-CLOSED facing LOD) Walk Fwd, —, 2, —; 3, —,  $\frac{1}{4}$  R Turn to face partner and WALL, —;

SEQUENCE: A — B — A — B plus Ending.

Ending:

- 1-4 SEMI-CLOSED facing LOD Fwd Two-Step; Fwd Two-Step to end M facing partner and WALL; (Twirl) Side, Behind, Side, Front; Apart, —, Point, —.

### **WITH A CROSS TRAIL #4**

By Bruce Welsh, New Orleans, Louisiana

Circle eight

Head men and

Corner girls go up and back

Same two cross trail round one

Line up four, cross trail

Skip one and go

Right and left grand



### **RUNAROUND**

By H. Orlo Hoadley, Rochester, New York

Four ladies chain three quarters  
Heads lead right, circle to a line  
Fours go up and back  
Pass thru, men run right  
Swing thru, ladies trade  
All eight circulate  
Men trade, centers trade  
Men run right, centers U turn back  
Trade by, left allemande  
Promenade, heads wheel around  
Right and left thru, star thru  
Eight chain six, slide thru  
Centers run, trade by, pull by  
Left allemande

Rod Bradish, Tonawanda, New York sends us these two dances using the Scoot back figure.

### **SCOOT THRU**

Heads square thru  
Do sa do to a wave  
Scoot back, swing thru  
Scoot back, swing thru  
Balance, change hands  
Left allemande

### **SCOOT CHAIN THRU**

Heads flutter wheel  
Sweep a quarter, pass thru  
Do sa do to a wave  
Scoot back, spin chain thru  
Scoot back, spin chain thru  
Eight circulate  
Double swing thru  
Right and left thru  
Left allemande

### **SINGING CALL\***

### **SHELTERING PALMS**

By Tommy Stoye, Escondido, California

Record: MacGregor #2109, Flip Instrumental  
with Tommy Stoye

OPENER, MIDDLE BREAK, ENDING

Walk around your corner see saw your own  
Circle left go hand in hand  
Allemande left do sa do your own  
Now bow to her and weave the ring  
Go in and out until you meet your partner  
Swing that girl and then promenade her  
Because down among the sheltering palms  
You're going to swing with me  
FIGURE:  
The ladies chain and then rollaway  
You circle left go around and then  
Allemande left your corner go allemande thar  
Then go forward two  
The men back in and star  
Slip the clutch allemande  
Do sa do your partner swing your corner  
And then promenade her  
Because down among the sheltering palms  
You're going to swing with me  
SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

### **WISE UP**

By Ron Welsh, Ceres, California

One and three square thru four hands  
Curlique, ends circulate  
Centers trade, boys run  
Make a line of four, go up and back  
Star thru  
Square thru three quarters  
Trade by, right and left thru  
Dive thru, swing thru, turn thru  
Left allemande

Give these two a try. They are from Dick Houlton, Stockton, California.

### **GRASSHOPPER**

Allemande left in alamo style, balance  
Boys run right, boys run left  
Girls run right, girls run left  
Allemande left

### **THE WHOLE THING**

Heads curlique and then  
Cast off three quarters  
Fan the top  
Right and left thru  
Pass thru, curlique  
Cast off three quarters  
Fan the top  
Right and left thru  
Slide thru, pass thru  
Left allemande

### **SINGING CALL\***

### **SEVEN LONELY DAYS**

By Bob Fisk, Chino, California

Record: Blue Star #1927, Flip Instrumental  
with Bob Fisk

OPENER, MIDDLE BREAK, ENDING

Sides face grand square  
Seven lonely days make one lonely week  
Seven lonely nights make one lonely me  
Ever since the time  
You told me we were thru  
Seven lonely nights  
That's what I cried for  
Four ladies chain go cross that ring  
You chain 'em home turn your own  
Promenade and then  
Was your favorite past time making me blue  
Last week was the last time I cried for you  
FIGURE:  
One and three go right and left thru  
Then roll a half sashay now star thru  
Do sa do go once around I say  
Make a right hand star and  
Turn it once around my friend  
Heads star by the left and  
Turn it once around and then  
Your corner swing and whirl  
Ah swing that Jane  
Left allemande now promenade the ring  
Was your favorite past time making me blue  
Last week was the last time I cried for you  
SEQUENCE: Opener, Figure twice for heads,  
Middle break, Figure twice for sides, Ending.



### SWING IT

By Mac Parker, Arlington, Virginia  
Heads go up and back  
Square thru  
Do sa do to an ocean wave  
Swing thru, girls circulate  
Boys trade, swing thru  
Boys circulate, girls trade  
Right and left thru  
Dive thru, star thru  
Cross trail to a  
Allemande left

### WHING DING

By Wes Wessinger, San Diego, California  
Sides square thru, pass to the center  
Centers fan the top  
Pass thru, U turn back  
Star thru, pass to the center  
Pass thru, fan the top  
Right and left thru  
Pass thru, wheel and deal  
Substitute, centers flutter wheel  
Same two circle four halfway round  
Square thru four hands  
Other four divide and star thru  
Left allemande

### RARIN' TO GO

By Thor Sigurdson, Emerson, Manitoba, Canada  
Heads flutter wheel across and  
Sweep one quarter  
Same four pass thru  
Swing thru with outside two  
Now boys run and  
Couples wheel across  
Then couples wheel and deal  
Do the right and left thru  
Square thru three quarters  
Then trade by  
Swing thru with outsides once again  
Boys run, couples wheel across  
Now wheel and deal to face  
Spin chain thru  
With Mother turn thru  
With corner left allemande

### WELL O.K.

By Chuck Jordan, Burnaby, B.C., Canada  
Heads lead right and circle four  
Break and make a line  
Pass thru, wheel and deal  
Double pass thru, centers in  
Cast off three quarters  
Pass thru, wheel and deal  
Centers flutter wheel, substitute  
Flutter wheel, double pass thru  
Centers in and  
Cast off three quarters round  
Pass thru, wheel and deal  
Centers flutter wheel, substitute  
New centers flutter wheel  
Double pass thru, centers in  
Cast off three quarters round  
Star thru, eight chain three  
Allemande left

### HO HUM

By Gene McCullough, Griffiss AFB, New York  
Sides square thru four hands  
Do sa do to an ocean wave  
Scoot back, boys run  
Bend the line and  
Square thru three hands  
Left allemande

By using equivalents many variations of figures are possible. The following were sent to us by Esther Bothwell, Surrey, B.C., Canada.

One and three right and left thru  
Sweep a quarter  
Pass thru equals heads lead right

One and three flutter wheel  
Sweep a quarter  
Pass thru equals square thru

One and three flutter wheel  
Sweep a quarter  
Star thru equals zero

One and three flutter wheel  
Sweep a quarter  
Right and left thru equals star thru

Do sa do to an ocean wave  
Girls turn back  
Couples wheel and deal equals  
Flutter wheel

### SINGING CALL\*

### NINETY DAYS

By Dick Houlton, Stockton, California  
Record: Hi-Hat #414, Flip Instrumental with  
Dick Houlton

OPENER, MIDDLE BREAK, ENDING

Four ladies star left go full around  
Turn partner right  
Your corner left around  
Gents star right from there  
Go full around that square  
Find the corner girl left allemande  
Do sa do your partner then  
Weave around the ring  
When you meet again  
You'll promenade that way  
I dream about those good times  
We had in Tennessee don't know how  
I'm gonna wait for ninety days  
FIGURE:

One and three promenade halfway in time  
Gonna lead to the right and  
Circle to a line forward eight and  
Back you reel pass thru wheel and deal  
Double pass thru first go left  
Next go right star thru pass thru  
Swing the corner there left allemande  
Come back and promenade  
I gotta gal waiting back in Tennessee  
Don't know how

I'm gonna wait for ninety days

SEQUENCE: Opener, Figure twice for heads,  
Middle break, Figure twice for sides, Ending.



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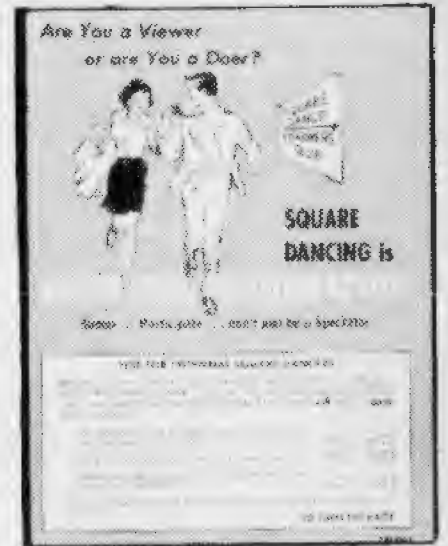
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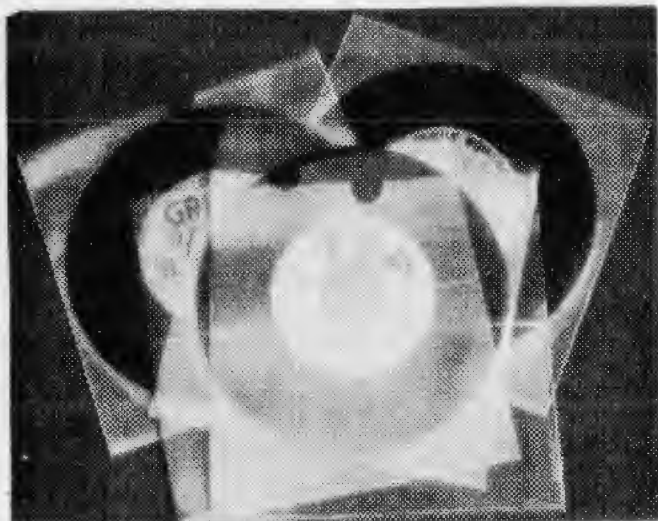
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## CALLER of the MONTH



*Bob Wickers, Manchester, Missouri*

IT ALL STARTED IN MARCH of 1957, when Bob and Shirley Wickers attended a square dance class conducted by Wally Andrews in Ballwin, Missouri. Two years later Bob was on hand to participate in a callers course, again conducted by Wally. Shortly after that Bob began calling for clubs in the St. Louis area.

When, in 1964, Bob was asked to call a guest tip at Kirkwood Lodge which resulted in his booking six out of town dates, he was on his way to becoming a fulltime caller. In 1968 the decision was made to give up his job as a salesman for an auto parts firm in order to devote all of his time to calling.

Bob now has three clubs and a "fan" club in the St. Louis area and continues to hold classes for new dancers each year. He has called for festivals and clubs in some 33 states, Canada, Bahamas, and has attended a number of National Conventions.

A recording artist for Hi-Hat Records, one of Bob's latest releases is "Kansas City Song." He seemingly is involved in many phases of the activity, serving on the National Advisory Board of American Square Dance magazine, on staff at a number of institutes around the

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country, and is a Past President of the Missouri Federation of Square and Round Dance Clubs.

Bob and Shirley have three children at home ranging in age from 20 to 13 and also have a married son who resides nearby.

**(LETTERS, continued from page 3)**

sent to the Brewer's Association in Washington, D.C. Just goes to show you what a group can do when they set their mind to it. Many thanks to someone who caught this and alerted SIOASDS. Also thanks to the Miller Brewing Company for their consideration as I know this must have cost them a lot of money to scrap the commercial.

Bill Spangler  
Newark, Ohio

**Much thanks for the kind remarks about the magazine. You can just imagine how pleased we all were to have Miller change their plans relative to the television commercial.—Editor.**

Dear Editor:

We enjoyed your article in SQUARE DANCING magazine regarding Challenge Dancing and highly respect the three callers interviewed.

Georgia and Tom Chatt  
Watertown, New York

Dear Editor:

Thank you for all the services that you have done for square dancing and dancers everywhere. Thank you in particular for your fine article on Challenge Dancing. We appreciate your publishing the article.

Jack and Joan Mitchell  
Pittsburgh, Pennsylvania

Dear Editor:

In reference to the letter from Tom and Goode Woods (May 1972), I am in full agreement. It is good to have *some* new movements



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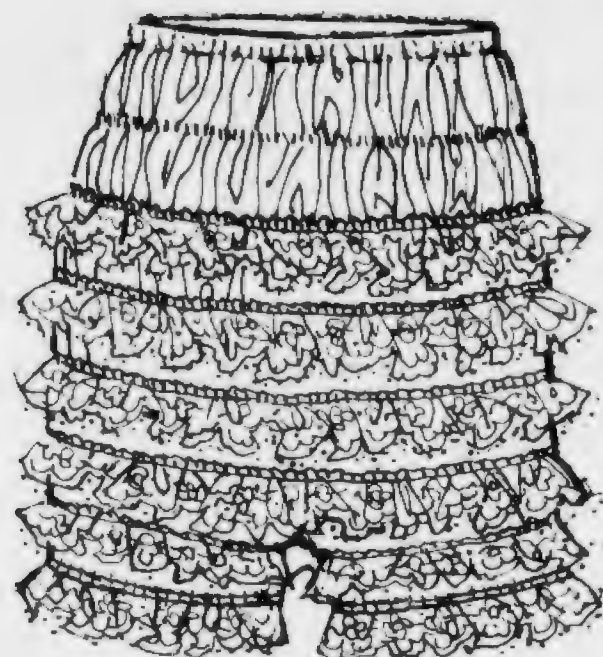
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to challenge the more experienced dancers. However, I feel that both professional and club callers should concentrate on getting the dancers proficient in the movements that have already been accepted. Instead of dreaming up new movements, perhaps revitalizing the older ones that have fallen by the wayside would have more appeal. With the advent of all the new movements, it is getting increasingly difficult for the caller-teachers to get a class proficient enough to dance at anywhere near club level in the normal 16 weeks. In this area,

some of the callers are considering extending the classes to 24 or 30 weeks so that the club will not be appreciably lowered when the new dancers graduate.

Jerry Wiener  
 El Paso, Texas

Dear Editor:

On page 41 of the May issue of **SQUARE DANCING**, you say that folks who have been square and round dancing for years wonder what ever happened to such round dances as Happy Polka, Tammy and Blue Pacific. As

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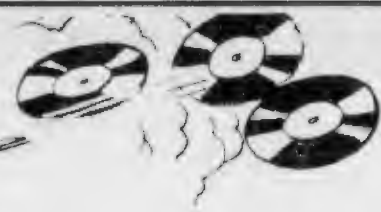
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people get older they reminisce about the old days and the things they use to do, but when they go back and try doing these old dances they find they are not as enjoyable as they remembered. Do you think these people would like to go back a number of years and do dances such as Glow Worm, Boston Two-Step, Laces and Graces, etc.? I doubt it very much. . . . From dances written prior to 1955, the three I would pick would be Hot Lips, Man-nita Waltz, and Neapolitan Waltz. There are many dances written in the last 10 years that

are much nicer and more fun to do than those you list. Better music, too. . . . Start taking a good look at some of the easier square dance rounds written within the last 10 years, if those old timers are still *dancing* instead of just reminiscing. I am an old timer and still dancing.

Hal Neitzel  
Sarasota, Florida

Our point merely has been that the same popularity that made Happy Polka so popular with square dancers 10 or 15 years ago would

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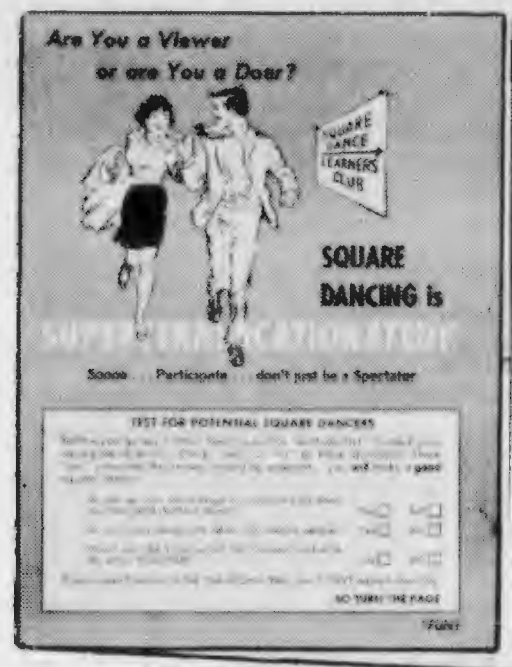
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make it just as popular today. I have, as you suggested, looked at more recent square dancers' rounds and I have the feeling that the magic combination of music and well-fitted routine just hasn't been an everyday occurrence.  
—Editor.

Dear Editor:

My wife and I are not in round dancing at the present time, but even while we were still dancing, we often wondered whatever became of Happy Polka, Blue Pacific, Black and White Rag, etc., as these had already vanished from

the scene. We used to dance in Cincinnati to such callers as Jerry Helt, Johnny Davis and Ray Stouffer, but were out for a number of years and thought we had better brush up by starting over and we haven't regretted it.

Martin C. Yanke  
Eureka Springs, Arkansas

Dear Editor:

Please discourage callers from trying to teach the first 50 basics in 10 lessons. Dancers can only be *exposed* to the first 50 basics in 10 lessons. Why not use 20 (or more if neces-



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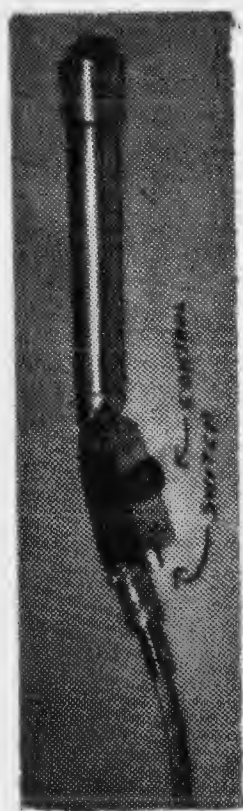
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Hal Neitzel  
Sarasota, Florida

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— Editor

Dear Editor:

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Edward Graff  
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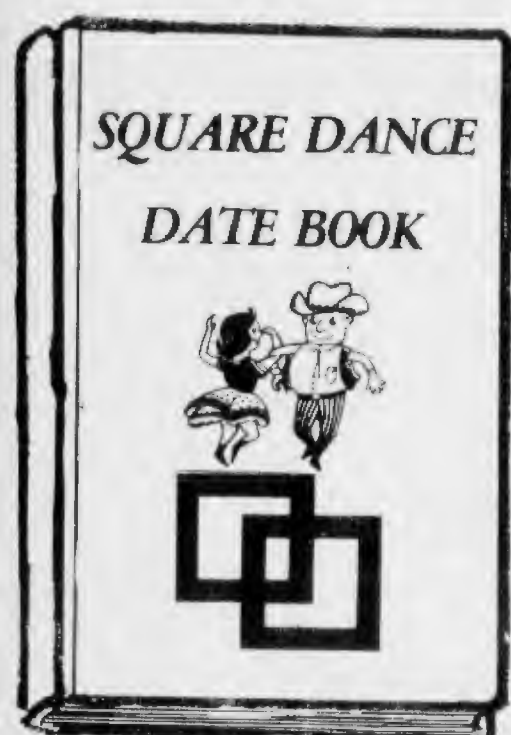


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"I was sitting in the middle of a row of three-abreast seats in a crowded jetliner flying from Athens, Greece, to London, England. As I talked to the lady on my right, the man on my left concentrated quietly on a magazine, except for an occasional comment to his wife across the aisle. Then my traveling companion introduced the magic words, 'Is it tonight you're going square dancing in London?', she asked. Before I could respond with an enthusiastic 'Yes', the man on the aisle jumped into the conversation ahead of me. 'Square dancing?', he repeated. 'Did you say square dancing?' It turned out that he and his wife were ardent square dancers from California, and once again square dancing proved itself to be an international 'fraternity' whose members are the grandest, friendliest people anywhere."

The story was sent to us by Harold and Nettie Frishman of North Hollywood, Califor-

nia, who added, "The man concentrating on the magazine was Harold, and I the lady across the aisle!"

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Key: E Flat    Tempo: 132    Range: HE Flat  
Caller: Don Whitaker    LB Flat

Synopsis: (Break) Four ladies promenade inside — home swing — everybody swing — join hands circle left — allemande corner — weave ring — do sa do — promenade (Figure) Head two couples turn thru — cloverleaf — around one make line of four — flutter wheel — sweep a quarter — corner swing — left allemande — weave ring — do sa do — promenade.

Comment: A real lively tune and pattern to match. Will keep your dancers moving. Drums, Bass, Clarinet, Xylophone and Piano give you a lively bounce. Rating: ☆☆☆

### RAISE A RUKUS — Red Boot 128

Key: G    Tempo: 134    Range: HD  
Caller: Bill Volner    LD

Synopsis: (Break) Allemande left — allemande

## HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.



thar — shoot star full around — turn corner by right — wrong way thar men back up — cast off three quarters — corner left allemande — grand right and left — meet partner swing — promenade (Figure) Head two couples promenade halfway — down middle with right and left thru — flutter wheel go full around — sweep a quarter — pass thru — do sa do — spin chain thru — girls circulate — swing — promenade.

**Comment:** An old standard brought back with lots of life from the orchestra. Guitars, Bass, Trumpet, Piano and Organ. Pattern moves right along. Has contemporary action pattern. Rating: ☆☆☆+

#### **SMILES — Flutter Wheel 504**

**Key:** F **Tempo:** 132 **Range:** HC Sharp  
**Caller:** Tommie Morris **LC**

**Synopsis:** (Break) Four ladies chain — all eight flutter wheel — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) One and three (two and four) promenade halfway — down middle square thru four hands — right and left thru — dive thru — flutter wheel — sweep a quarter — cross trail — corner swing — promenade.

**Comment:** An old standard sing-a-long tune with a lively beat and contemporary action pattern to move it right along. Rating: ☆☆☆+

#### **WHAT IS TO BE — Blue Star 1928**

**Key:** C **Tempo:** 130 **Range:** HC  
**Caller:** Jerry Helt **LC**

**Synopsis:** (Break) Walk around corner — see saw own — join hands circle left — men right hand star — corner left allemande — weave ring — do sa do — promenade (Figure) Head couples promenade three quarters — sides right and left thru — sides pass thru — do sa

#### **CURRENT BEST SELLERS**

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey in mid-August.

#### **SINGING CALLS**

Joy Joy Joy	Dance Ranch 605
Abilene	MacGregor 2106
Do You Remember These	Dance Ranch 606
Flat Foot In It	Wagon Wheel 702
Freedom	Long Horn 193

#### **ROUND DANCES**

Eyes Of Blue	Grenn 14152
On The Flip Side	Hi-Hat 892
Tango Roserita	Hi-Hat 897
When I Lost You	Hi-Hat 900
Highballin'	Grenn 14159

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do — swing thru — boys run right — wheel and deal — sweep a quarter — cross trail thru — swing corner — promenade.

Comment: A lively tune that could lift a crowd. The beat is good with Drums, Bass, Clarinet, Xylophone and Piano. Contemporary dance pattern. Rating: ☆☆☆+

### COULD I LIVE THERE ANYMORE — Kalox 1132\*

Key: C Tempo: 130 Range: HC  
Caller: Billy Lewis LC

Synopsis: Complete call printed in Workshop.  
Comment: Good standard rhythm number with fine beat from Banjo, Bass, Guitar, Trumpet and Xylophone. The standard pattern should make it easy to work with any group. Rating: ☆☆☆

### SUNFLOWER — Top 25258

Key: D Tempo: 130 Range: HD  
Caller: Chip Hendrickson LD

Synopsis: (Break) Four ladies chain across — chain three quarters — ladies back to back — boys promenade three quarters — do paso — promenade (Figure) Heads right and left thru — flutter wheel — star thru — pass thru — slide thru — right and left thru — flutter wheel — slide thru — pass thru — swing corner — promenade.

Comment: A popular tune from a few years back. The beat is good and has banjo accompaniment. Contemporary action pattern. Rating: ☆☆☆+

### SHELTERING PALMS — MacGregor 2109\*

Key: F Tempo: 128 Range: HD  
Caller: Tommy Stoye LC

Synopsis: Complete call printed in Workshop.  
Comment: An old smoothie type singing number that flows along at a fast clip. An easy action pattern and the instrumental can make it a good relaxer. Rating: ☆☆☆

### DO YOU REMEMBER THESE — Red Boot 131

Key: F Tempo: 130 HB Flat  
Caller: Ted Frye LC

Synopsis: (Break) Circle left — allemande left — own do sa do — gents star left — turn partner right — left allemande — do sa do — promenade (Figure) One and three square



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GS 703 I Saw The Light

GS 702 California Sunshine

GS 701 Golden Rocket

GS 700 Steel Guitar Rag



thru four hands — do sa do spin the top go two by two — turn and left thru — turn your girl — flutter wheel — left allemande — swing partner — promenade.

**Comment:** Lively novelty number from the flapper and early "30" days with sayings to match. Will take a lot of work for the caller to memorize.

Rating: ☆☆☆

### LET YOUR LITTLE LIGHT SHINE — Bogan 1246

Key: E Flat Tempo: 128 Range: HC

Caller: Dick Bayer LB Flat

**Synopsis:** (Break) Circle left — allemande left — own do sa do — allemande left — weave ring — do sa do — promenade (Figure) Walk

out around corner lady — see saw own — promenade this lady — heads tag the line — face to right and right and left thru — square thru four hands — corner swing — allemande left — promenade.

**Comment:** Good beat from Drums and Bass Guitar, also has Clarinet, Xylophone and Piano. The action pattern has two couples tagging across a promenade pattern. Could be interesting.

Rating: ☆☆☆

### I'VE GOT — Windsor 4996

Key: F Tempo: 130 Range: HC

Caller: Don Gibson LC

**Synopsis:** (Break) All eight to middle — alle-

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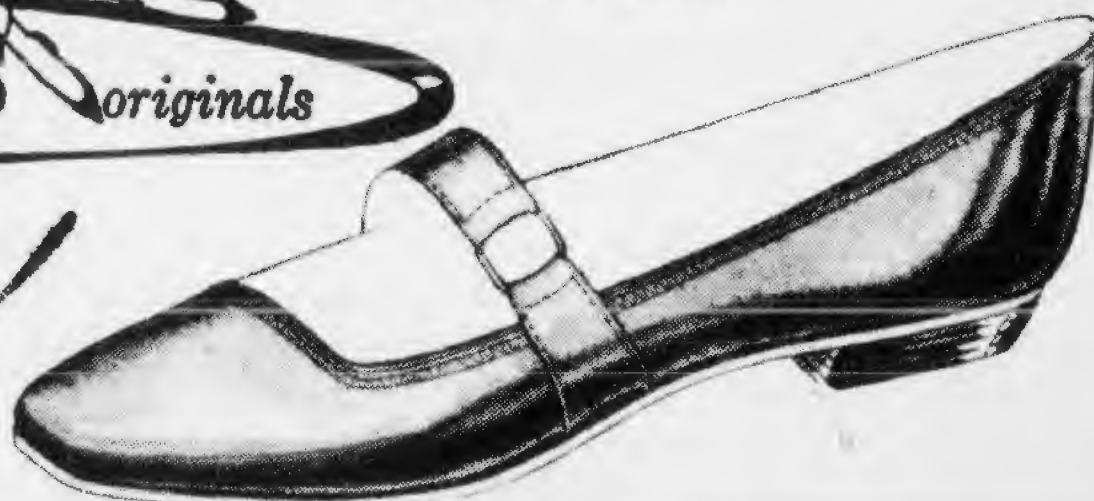
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mande left — ladies star — men run around — same girl allemande left — men star — ladies run around — same girl allemande left — corner do sa do — allemande left your own — weave ring — corner do sa do — promenade her home (Figure) One and three (two and four) promenade — sides (heads) square thru four hands — swing thru two by two — men run right — couples hinge and trade — centers pass thru — swing corner — promenade.

**Comment:** A lively happy tune (Happy Heart). Good downbeat accompaniment from Bass, Piano, Trumpet, Drums and Guitar. Lively contemporary action. Pattern keeps things moving. Rating: ☆☆☆+

### I'M THE MAN ON SUZY'S MIND—

**Lightning S 5008**

**Key: C** **Tempo: 126** **Range: HD**  
**Caller: Henry Thompson** **LC**

**Synopsis:** (Break) Four ladies chain three quarters — join hands circle left — rollaway — men star right once around — left allemande — weave ring — do sa do — promenade (Alternate) Sides face grand square — left allemande — weave ring — do sa do — promenade (Figure) One and three (two and four) square thru — circle to a two faced line — girls trade — cast off three quarters — slide thru — corner swing — left allemande — do sa do — left allemande — promenade.

**Comment:** Nice tune and good musical accompaniment using Bass Guitars, Piano, Trumpet and Drums. Good action pattern using a circle to a two-faced line. Rating: ☆☆☆

### NINETY DAYS — Hi-Hat 414\*

**Key: C** **Tempo: 126** **Range: HC**  
**Caller: Dick Houlton** **LC**

**Synopsis:** Complete call printed in Workshop.  
**Comment:** Good singing tune with help from Drums, Bass, Clarinet, Trumpet and Guitar. Action pattern is easy but moves right along smoothly. Rating: ☆☆☆

### FLAIR TO PAREE — MacGregor 2108

**Key: G** **Tempo: 128** **Range HC**  
**Caller: Al Brundage** **LB**

**Synopsis:** (Middle Break) Walk around corner

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**Comment:** Well known musical number. (After They've Seen Patee). Has lively accompani-

ment from Banjo, Bass, Accordion and Guitar. The action is good with a Flair the Star figure.  
Rating: ☆☆☆+

## YELLOW RIBBON — Red Boot 129

Key: D

Tempo: 134

Range: HD

Caller: Stan Burdick

LD

**Synopsis:** (Break) Join hands circle left — left allemande — own box the gnat — girls star left — box the gnat with own — boys star left — turn partner right full turn — promenade (Figure) Ladies chain across — heads (sides) in square thru four hands — right hand up corner salute — curlique two by two — boys run — California twirl — square thru



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three hands — corner swing — promenade.  
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with a lively beat and good music accompani-  
ment from Guitar, Bass, Piano, Trumpet and  
Drums. Fast action pattern for dancers who  
like to move. Rating: ☆☆☆+

**GREENWICH VILLAGE — Hi-Hat 415**

Key: B Flat

Tempo: 128

Range HC

Caller: Tommy Cavanagh

LB Flat

Synopsis: (Break) Allemande left — allemande  
thar — right — left — back up boys right  
hand star — shoot star full around — pull  
corner by — left allemande — weave ring —  
do sa do — promenade (Figure) Head two

ladies chain across — same couples half  
square thru — circle half to a two-faced line  
— four couples circulate — wheel and deal —  
swing thru — turn thru — swing corner —  
keep her and promenade.

**Comment:** A tune from our English friends with  
words to help it along. Good action pattern  
well timed. Rating: ☆☆☆+

**MACK THE KNIFE — Grenn 12135**

Key: B Flat

Tempo: 130

Range: HC

Caller: Earl Johnston

LC

Synopsis: (Break) Allemande corner — home do  
sa do — join hands circle left — left alle-  
mande — grand right and left — do sa do

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partner — allemande corner — come back and promenade (Figure) Head couples right and left thru — rollaway — star thru — do sa do outside two — curlique — scoot back — boys run around girl — right and left thru slide thru — corner swing — promenade.

**Comment:** A familiar tune with a swinging accompaniment. Good for advanced groups that like to move at a good clip. Rating: ☆☆☆

left corner — weave ring — meet own do sa do — promenade — swing (Figure) Head two couples square thru all way around — meet sides right and left thru — dive thru — flutter wheel — pass thru — corner do sa do — swing thru — boys trade — swing — promenade this lady home — swing.

**Comment:** A good string pickin' Banjo number that moves right along. Rating: ☆☆☆+

**LITTLE MOLLY G — Pioneer 105**

Key: D

Tempo: 132

Range: HB

Caller: Jim Rice

LD

**Synopsis:** (Break) Four ladies chain — chain back — join hands circle left — allemande

**SEVEN LONELY DAYS — Blue Star 1927\***

Key: E Flat

Tempo: 126

HB Flat

Caller: Bob Fisk

LB Flat

**Synopsis:** Complete call printed in Workshop.

(Please turn to page 78)

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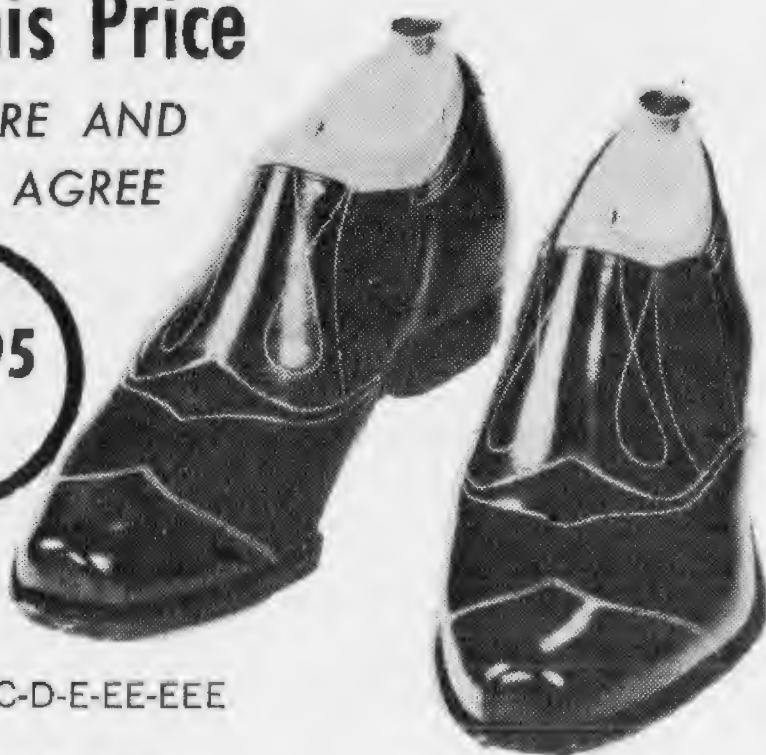
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(REVIEWS, continued from page 75)

**Comment:** Nice tune and accompaniment. Well-timed and pleasant pattern. Should be good all around. Rating ☆☆☆+

**SLOOP JOHN B — Dance Ranch 607**

**Key:** C **Tempo:** 130 **Range:** HC  
**Caller:** Bill Schutz **LC**

**Synopsis:** (Break) Circle left — left allemande — home box the gnat — four girls promenade inside — home swing — left allemande — promenade (Figure) Heads promenade half-way — sides right and left thru — swing thru — spin the top — pass thru — do paso — eight chain four — swing corner — promenade.

**Comment:** A cute tune with Piano, Guitar, Xylophone, Bass, Clarinet and Drums accompaniment. The fine action pattern moves right along. Rating: ☆☆☆+

**TODAY I STARTED LOVIN' YOU — Pioneer 104**

**Key:** F **Tempo:** 130 **Range:** HC  
**Caller:** Mick Howard **LC**

**Synopsis:** (Break) Four ladies chain three quarters — rollaway — circle left — allemande left — home do sa do — men star left once around — turn thru — allemande corner — weave ring — do sa do own — promenade (Figure) Heads square thru four hands — meet corner do sa do — swing thru go two by two — boys run — bend the line — flutter wheel full around — star thru — dive thru — rollaway — turn thru — swing — promenade.

**Comment:** A good Banjo pickin' number with string accompaniment. (Guitar-Bass). Standard contemporary action pattern:

Rating: ☆☆☆+

(YOUTH, continued from page 11)

by cleaning up campsites and baby sitting as the caravan traveled across country. The result was a check for the children's ward of Penticton Hospital . . . Members of the Valley Cats of Sepulveda, California felt that the transportation problem of getting teens to club dances and visitations could only be solved by



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MGR 2112 FLIP  
"RED ROBIN"

Written and Called By: Ray Clairmont, San Clemente, Calif.



RAY CLAIRMONT

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having a bus. When they learned that a shopping center complex was looking for a group of young people who could shoulder responsibility to operate and run a Hot Wheels Derby, the club offered and got the job, earned \$110.00 and started a savings account for their bus fund . . . Rus Haak of Star Squares in Arlington, Virginia, has discovered an interesting and effective means of raising money. Seems that airlines can, and will, pay groups up to \$200.00 for washing one very large airplane. They furnish all the equipment and the

group furnishes the manpower. This would mean a several hour stint for 30 or 40 young people assisted, in all probability, by a few parents. If the parents are not needed for swabbing down the airplane, they will be needed for transportation to and from the airport. Sounds like a great idea and beats many approaches to money raising which involve lots of time, much of the teens and their parents' money, all for a relatively small return. The club is looking into the matter further.

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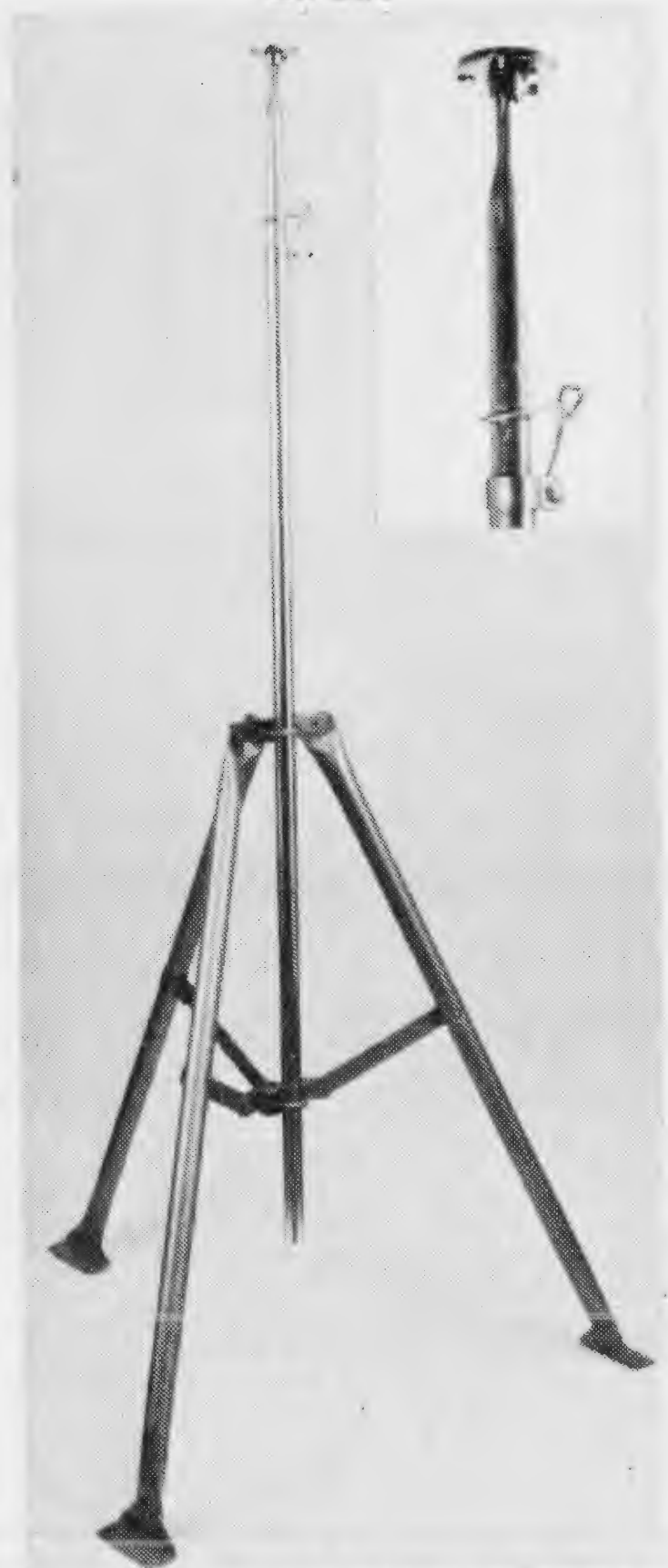
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parents at the Arthur T. Corey School in Buena Park (California) last May. Dancers were children from one first grade, two third grades, and one fourth grade class. These children performed many of the Basic Movements from the Level I Album of The Fundamentals of Square Dancing, created by Bob Ruff and Jack Murtha. The highlight of the program was having Caller Bob Ruff work with the ten squares of third and fourth grade children. Children, parents and teachers felt it was a very successful Jamboree . . . The Teen Square Dance Advisory Board will present the 6th Annual Square Dance Roundup of Southern California on September 29 and 30 at South Gate Auditorium. The festivities start at 6:00 PM on the 29th and will continue through the 30th, a two-day program all for the bargain rate of \$3.00. All are invited to attend and help promote Teen Square Dancing in Southern California.



Third and fourth graders of the Arthur T. Corey School in Buena Park, California, at their Square Dance Jamboree.



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Lyn Sargeant, member of the Basic Nighter's learners' club in Kenmore, Queensland, Australia, had to miss a couple of weeks of class due to illness. Prior to returning, she sent this ditty to her instructor:

I shed a tear  
Because I fear  
I can't be here;  
But never fear —  
I shall appear.  
Next week you'll hear

When I am near,  
"She's out of gear;  
She wasn't here  
To get it clear;  
So watch her veer  
And interfere —  
You're slipping, dear!"  
You'll hear.

## SQUARE DANCE ATTIRE

*Excerpts from an article written for the Red River Valley Square and Round Dance Association Newsletter by Mutt and Dorothy Fis-*

# Meg Simkins

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cher, Educational Chairman, Wichita Falls, Texas.

Square dancing is as much a part of our national heritage as the American flag and the bald eagle. From the earliest beginnings of this nation, every festive occasion,—a barn raising, wedding, christening—usually wound up with a dance.

What did the girls and women do to prepare for the ending of the day? They hunted for their prettiest dresses, their fanciest ribbons, to add color to the gaiety of the occa-

sion. We feel there is nothing prettier and more appropriate for square dancing than the bright, swirling dresses of the gals and the matching vests or gay western shirts of the men.

What are we leading up to? A regular square dance is a party and should be treated as one—in appropriate dress. The attire we wear and our actions at any regular or special dance or any state function can speak for themselves to each and every individual who attends.

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You can become part of the booming square dance industry. Earn big profits selling square and round dance records in your area. The specialist record distributors listed below will set you up in business if you can qualify. They carry all square and round dance labels and books and can offer fast efficient service. If you are already a dealer in square dance accessories and clothing, here's your chance to add to your volume profitably. Contact distributor nearest you for complete details. No obligation.

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Owner and producer of Blue Star Records, Norman Merrbach of Houston, Texas, recently presented a gold record to Bob Fisk for the sale of 500,000 records. Formerly a resident of Kansas City, Missouri, Bob and his wife, Lois, moved to California a few years ago and now make their home in Chino. Bob has recorded for the Blue Star label since 1963 and has many hits to his credit, including Everywhere You Go, Sweet Talk, Someday, Honey Love, Once a Day, and his latest titled Seven Lonely Days. The gold record presentation was made in Houston, Texas.



Bob Fisk (right) receiving his gold record from Norm Merrbach.

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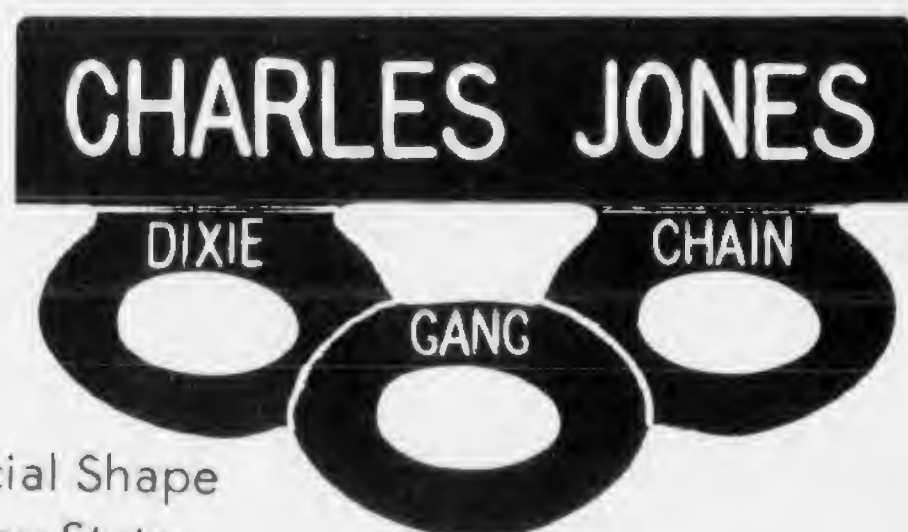
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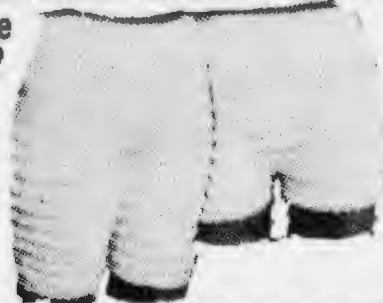


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Sept. 1-3—Labor Day Weekend Kewanee Kickers S/D Fest., Kewanee, Ill.

Sept. 1-3—Labor Day Weekend Big Foot Jamboree, Klamath River Reelers, Happy Camp, Calif.

Sept. 1-3—7th Ann. Western Style S/D Fest., Hoedown Island, Natural Bridge State Park Resort, Slade, Ky.

Sept. 1-4—Fun Filled Labor Day Weekend, Clearfield Fairgrnds., Clearfield, Pa.

Sept. 1-4—Labor Day Jamboree, Cherry Ridge Campgrnds., Honesdale, Pa.

Sept. 1-4—Labor Day Weekend, Turkey Run Inn, Marshall, Ind.

Sept. 2—Duck 'n' Dive Special Dance, Rolla Community Bldg., Rolla, Mo.

Sept. 2-4—Labor Day Special S/D Weekend, House of Roth, Clementsport, N.S., Canada

Sept. 2-4—17th Annual Knothead Jamboree, Old Faithful Lodge, Yellowstone Park, Yellowstone, Wyo.

Sept. 3—Night Owl Dance, IOOF Recreation Hall, Salina, Ks.

Sept. 3—Labor Day S/D, Holiday Inn Rivermont, Holiday Hall, Memphis, Tenn.

Sept. 3-5—Kewanee Kickers S/D Fest., Ke-

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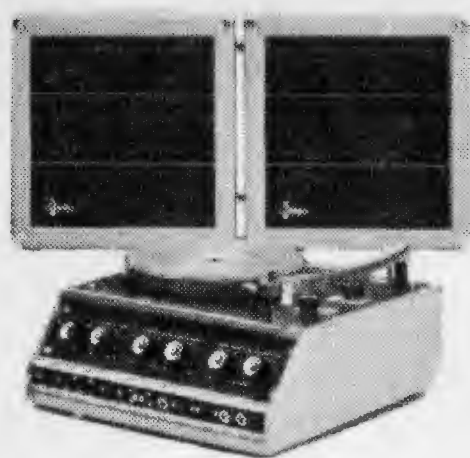
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 Sept. 8-10—2nd Ann. Moonlighters Harvest Moon Roundance Weekend, Vasa Hall, Bellevue, Idaho  
 Sept. 8-10—Town House Holiday, Del Webb Town House, Fresno, Calif.  
 Sept. 9-10—4th Ann. Buggy Stomp, Elk Mountain Pavilion, Elk Mountain, Wyo.

Sept. 10—NECORDTA Clinic, Allen's Homestead, Shrewsbury, Mass.  
 Sept. 15—PSARDA Ann. Fall Kick Off Dance, Stoneybrook Club, Newport News, Va.  
 Sept. 15-16—2nd Ann. S/D Grape Fest., Napa County Fairgrnds., Napa, Calif.  
 Sept. 15-16—2nd Ann. Nebraska State S/R Dance Conv., Norfolk, Nebr.  
 Sept. 16—3rd Ann. Myrtle Beach Fest., Conv. Center, Myrtle Beach, S.C.  
 Sept. 16—8th Ann. ORA Fall Roundup, Bell Municipal Audit., Augusta, Ga.

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Sept. 16—S/R & Folk Dance Fall Fest., Wil-  
low Lake, S.D.

Sept. 16—Westerners 3rd Anniversary S/D,  
Loleta Pavillion, Loleta, Calif.

Sept. 16-17—Alberta Sq. & Rd. Dance Fed.,  
4th Annual Convention, Calgary, Alberta,  
Canada

Sept. 18—5th Ann. Jamboree, Centennial Sec-  
ondary School, Belleville, Ontario, Canada

Sept. 22-23—1st Annual Georgia State S/D  
Conv., Coliseum, Macon, Ga.

Sept. 22-24—Central N.M. Callers Club Callers

Clinic, Albuquerque, N.M.

Sept. 22-24—Beach Ball, Monticello, Ind.

Sept. 23—Abilene Pioneers Fall Fest., City  
Audit., Abilene, Ks.

Sept. 23-30—4th Ann. S/D Septemberfest., Ky.  
Dam, Village State Park, Gilbertsville, Ky.

Sept. 24—6th Ann. East-West River Callers'  
Assn. Sq. Dance, Ft. Pierre, S.D.

Sept. 29-30—6th Annual Teen Age S/D  
Roundup, So. Gate Audit., So. Gate, Calif.

Sept. 30—Lake County S/D Assn. Fall Dance,  
Parkland School, McHenry, Ill.

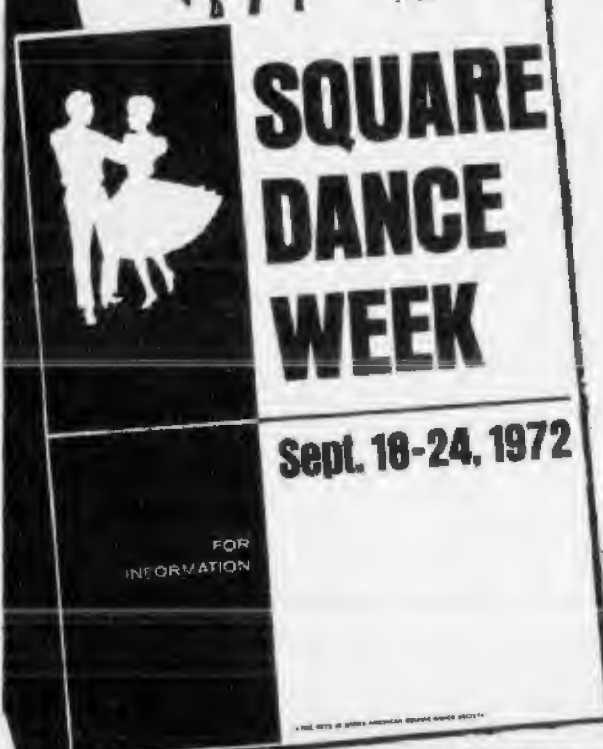
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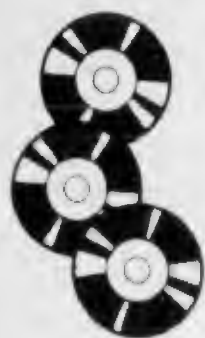
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Sept. 30-Oct. 1—Prairie Schooners S/D Fest., Sidney, Nebr.

Oct. 1—Gemini 8 SDC Square-A-Nade, Rip-ton, Mass.

Oct. 1—Buckwheat S/D Fest., Nat'l Guard Ar-mory, Kingwood, West Va.

Oct. 6-7—Capital Cpls. 9th Annual Fall Foli-age Fest., Nat'l Life Ins. Ballroom, Mont-pelier, Vt.

Oct. 6-7—7th San Angelo Sq & Rd Dance Fest., Coliseum, San Angelo, Texas.

Oct. 7—1st Annual Fall Jubilee of C.K.S.D.A.,

Fort Hays Memorial Bldg., Hays, Ks.

Oct. 7—17th Annual Sq Dance & Hard Times Party, Melody Acres, Markle, Ind.

Oct. 7-8—Hands Across The Sea, Cherry Ridge Campgrnds, Honesdale, Pa.

Oct. 7-8—23rd Annual S/D Fest., Quadra Dangle Club, Laramie, Wyo.

Oct. 13-14—8th Annual International Fall Festival, Syracuse, New York

Oct. 13-14—17th Chattanooga Choo Choo S/R Dance Fest., Chattanooga, Tenn.

Oct. 13-14—2nd Annual Fall Fest., Under the

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**J-151 - "SAINTS"** called by: Harold Kelly

**J-152 - "HOW COME YOU DO ME LIKE YOU DO"**  
called by: Paul McNutt

**J-153 - "IT'S GONNA TAKE A LITTLE LONGER"**  
called by: Joe Robertson

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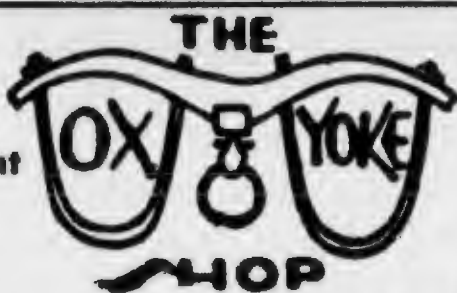
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Airy, N.C.

Oct. 20-21—6th Annual Border Booster SDA  
Festival, Plattsburgh, New York

Oct. 20-21—So. Central Kansas area Fall Fest.,  
Century 11 Audit., Wichita, Ks.

Oct. 20-21—Spirit of 76 5th Annual S/D Fest.,  
Yorktown Int. School, Yorktown, Va.

Oct. 20-22—New Zealand Annual Convention,  
Hagley H.S. Hall, Christchurch, New Zea-  
land.

Oct. 20-22—Dias de Danzas Weekend, Hilton  
Inn, San Diego, Calif.

Oct. 22—Annual C.K.S.D.A. Callers Cotillion,  
Sterl Hall, Abilene, Ks.

Oct. 27-29—Singles Harvest Weekend, The  
Inn, Troy, N.H.

Oct. 27-29—Fall Fest sponsored by R.D. Coun-  
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## WALTZ with me, darling . . . before we go home . . .

Did it ever occur to you that dancing is scarcely dancing without the **waltz**? . . . that even the pioneers on the plains and in the mining camps put a waltz or two on the square-dance program? . . . that the **waltz quadrille** is the **queen** of square dances? . . . that often a waltz usurps the floor in any nice restaurant or supper-club?

Being unable to waltz is just about as unfortunate as being unable to drive a car!

No . . . you **don't** have to be a twice-a-month "round dance" buff and learn a lot of patterns (although that's great fun). Just **learn to waltz**. Ask your caller to play a waltz at intermission or the end of the evening. Make your own pattern or step it straight. The waltz has saved many a marriage!

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**A PARALLEL  
OLYMPICS  
versus CHALLENGE**

**A**BOUT 80 YEARS AGO a young French baron,  
Pierre de Coubertin, was responsible for  
the rebirth of the Olympic Games, motivated  
by the conviction that a better understanding  
among men of all nations would be a result  
of revival of the games on a world basis.

The baron's proposal did not gain an imme-  
diate enthusiastic response. In fact, a less de-



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Lee Schmidt

terminated individual might have been discouraged sufficiently to discard his dream. But he continued his pursuit of a dream and in 1896 at Athens, Greece, his dream became a reality and the first Olympic Games in 1500 years were held.

It hasn't been 1500 years since the last challenge dance nor has it been a one man campaign to promote challenge dancing. Many people are devoting time and effort to the challenge program so that a better understanding among all square dancers will result and

the challenge movement will increase in popularity.

The Olympic participant works long and hard to excel in his particular sport. He is a very competitive person, at times pushing himself to the point of exhaustion for the honor and glory of winning a gold medal. The challenge dancer, too, works toward a special achievement in the square dance world. His gold medal may be *part of the only working square on the dance floor.*

In the zeal to win, many important things

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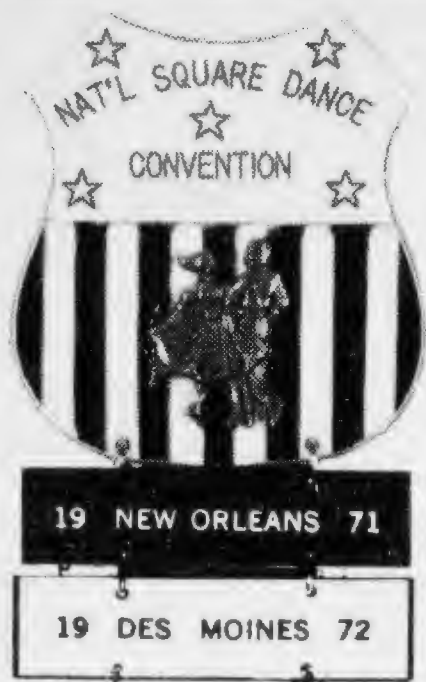
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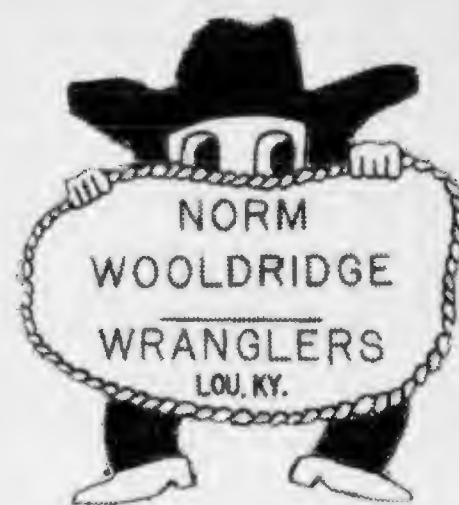


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may be forgotten and so Pierre de Coubertin wrote the Olympic Creed which says:

"The most important thing in the Olympic Games is not to win but to take part, just as the most important thing in life is not the triumph but the struggle. The essential thing is not to have conquered, but to have fought well."

There is a message here for the challenge dancer. Do not become so obsessed with the "winning" that all that first attracted you to square dancing is lost. If "taking part" can be

as important to you as "winning", then you as a challenge dancer can foster a spirit of good will in the challenge movement. This is the kind of promotion challenge dancing needs—let all that enjoy challenge dancing do their part in sharing the responsibility of keeping it alive and well!

*Reprinted from Calls 'n' Cues, publication of WASCA, as written by co-editors Bernie and Dolores Fiegel of Silver Spring, Maryland.*

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### A HELPFUL HINT

From Square Hi-Lites, Lima (Ohio) Area square dance publication, we get a unique bit of advice, not applicable (thank goodness) in all our areas. "Your TV set can be used as a tornado or severe storm warning system when there is funnel-cloud activity in your immediate area (approximately 20 mile limit). Just turn your set to Channel 13, darken the screen to the threshold of blackness, then switch to Channel 2. Now, if your screen is stark white, or turns white after being black like Channel 13, there are funnel clouds in the area. If

lightning flashes (horizontal streaks across your screen) become wide bands and linger, a dangerous storm is in the offing."

### CHARITY BENEFITS

In Winnipeg, the Square Dance Callers Association of Manitoba held the first of what is intended to become an annual "Spring Fling" Charity Dance. The purpose was to raise money for the Cancer Society and each Spring Fling Committee will choose a particular charity of their choice for that year. This year the dance was held on Friday, March 17 and the association was pleased with its success—in

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fact the next Spring Fling will be held March 17, 1973. Chairman Les Moran of Winnipeg appointed a panel of callers to perform the calling tasks for the evening. Dancers and callers made a donation at the door. Some clubs gave up their regular programs and others made collections from their groups and sent the money to Les.

### **CORA NEWSOME**

Information received indicates that Cora Newsome lost her life in the Rapid City, South Dakota flood. Cora enjoyed square dancing, calling and life. Contributions to the Black

Hills Assn. Flood Disaster Fund may be mailed to Mrs. Bill Murner, 2514 Woodland Dr., Rapid City, S.D. 57701.

### **IN MEMORIAM**

During recent weeks the square dance activity has lost several of its active supporters. We extend our condolences to the families and friends of the following:

**Gus Gronlund**, Seattle, Wash. and Mesa, Ariz.

**Bud Kobold**, Omaha, Nebraska

**Louis Cohen**, Philadelphia, Pennsylvania

**Robert (Bob) Wayte**, Caller, Shilo, Manitoba

**Cliff Jack**, Tavares, Florida



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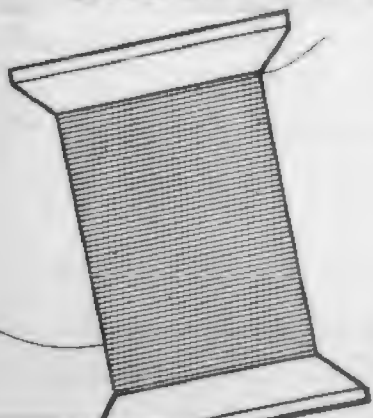
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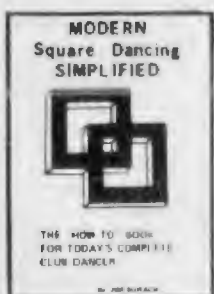
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